

The background of the cover is composed of several light blue architectural sketches on a textured, paper-like surface. These sketches include: a long, low building with a grid of windows; a circular building with a central courtyard; a building with a large, open, stepped plaza; and a building with a series of arched, vaulted sections. The sketches are rendered in a simple, line-art style.

SPATIAL NARRATIVES

Selected Works 2021-2025

Anushka Ahire

Curriculum Vitae

I am an architectural designer driven by a passion for thoughtful, human-centered design. With experience in residential, commercial, and public projects, I approach each endeavor with creativity and purpose. My work blends modern aesthetics with functional excellence, guided by a deep commitment to sustainability. From exploring waterfront resilience strategies to reimagining adaptive housing, I strive to address the challenges of our evolving environment. Every project is an opportunity to craft meaningful spatial narratives that inspire and endure, reflecting my belief in architecture's power to shape not just structures, but the way we live and connect with the world around us.

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Anushka Dhanraj Ahire

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EDUCATION

State University of New York at Buffalo - Master of Architecture [*Advanced Certificate in Sustainability*] 2023-2025

The Savitribai Phule Pune University - Bachelor of Architecture 2016-2021

WORK EXPERIENCE

Anthony O James Architect 02/25 - Present
Intern Architect
Buffalo, NY

- Conducted site visits, inspections, and measurements to document existing conditions for residential redevelopment projects.
- Developed construction drawings and renovation plans, ensuring compliance with zoning and building codes

SUNY Buffalo, Department of Architecture 08/23 - 01/24
Teaching Assistant Environmental Systems 2
Buffalo, NY

- Graded assignments and provided constructive feedback to over 50 students, enhancing their understanding of environmental systems concepts while fostering an engaging learning environment and utilizing software tools like HEED and Quest for Energy Modelling.

VK:Architecture 11/22 - 06/23
Junior Architect
Pune, India

- Drafted detailed working drawings for large-scale residential and commercial projects using AutoCAD and SketchUp, ensuring accurate construction and effective communication with contractors.
- Collaborated with a large team to develop organized project design presentations and packages, which showcased conceptual plans and enhanced client engagement and satisfaction.
- Managed multiple project timelines efficiently, utilizing advanced 3D modelling techniques to create realistic visualizations of residential township projects, thereby improving marketing materials and project presentations.

GNA Architects 12/21 - 10/22
Junior Architect
Pune, India

- Led the creation of comprehensive working drawings using AutoCAD, Sketchup and Adobe Suite for both commercial and residential and revitalization projects, ensuring precision in design execution and seamless construction processes.
- Managed up to five projects simultaneously, conducting regular site visits to oversee construction progress, perform quality assessments, and proactively address any emerging issues to maintain project timelines.
- Facilitated client engagement by crafting impactful presentation drawings and preparing detailed permit submissions, effectively communicating design intentions and collaborating with government authorities to secure timely approvals

Miti Mitra Consultants PVT LTD 06/20 - 01/21
Intern Architect
Pune, India

- Created visually compelling presentation drawings from the conceptual stage for over five projects, including hostels and higher education institutions, using Adobe Photoshop and Illustrator to enhance design communication for client approvals and competitions.
- Collaborated with senior architects to develop innovative design solutions, utilizing research on design trends and materials to support project development and refine presentation quality.

TECHNICAL SKILLS

- Software Proficiency - AutoCAD, Revit, Rhinoceros, SketchUp, Lumion, Adobe Photoshop, Illustrator, InDesign, Microsoft Office Suite
- Modelling and Design - 3D model making, 3D printing, Laser cutting

CERTIFICATIONS AND AFFILIATIONS

- Council of Architecture India License - COA
- LEED Green Associate certification - USGBC LEED
- Advanced Certification in Sustainability - SUNY Buffalo
- AIAS

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01

Albany Reimagined

Classification : M. Arch, 2025

Instructors : Greg Delaney

Collaborators : Studio

The studio is focused on exploring the intersections of urban design, community engagement, and sustainable development. This semester, our team has been dedicated to examining the historical impact and future potential of Albany, with a particular focus on the transformation of the Empire State Plaza and its surrounding neighborhoods. The project seeks to understand the urban fracture created by the construction of the Empire State Plaza in the 1960s, which displaced thousands of residents and altered the city's social and architectural fabric.

As part of our research, we have been exploring solutions that address the physical and social disconnections created by this urban renewal, and how they can be healed through inclusive design and thoughtful infrastructure planning. Our work involves an in-depth site analysis, historical research, and proposals for urban interventions that bridge the gap between the monumental governmental core and the surrounding residential areas. We aim to propose strategies that reconnect Albany's communities, revitalizing areas that have been sidelined for decades while ensuring that future growth is sustainable, inclusive, and reflective of the city's rich cultural heritage. Through this project, our studio is contributing to a broader conversation about how cities can adapt to historical legacies while forging new paths forward, making spaces more human-scaled, accessible, and resilient for all.

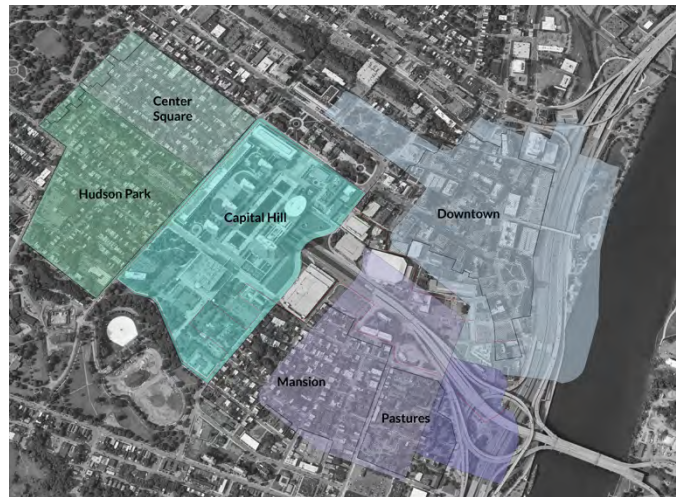


The Empire State Plaza of Albany

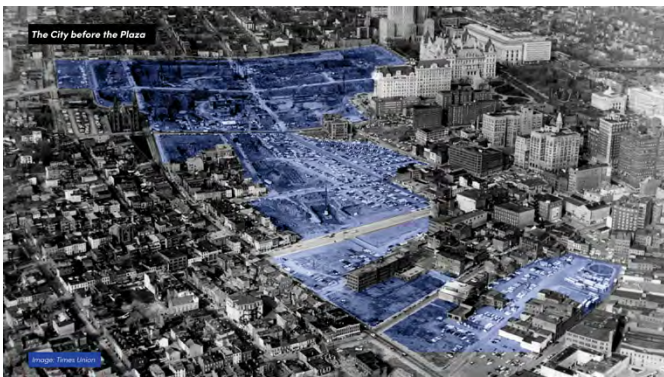
Before the Empire State Plaza, Albany [1962]



Albany Fire Insurance Map 1950



Districts before Demolition



98.5 Acres demolition for the Plaza



SouthMall Office



Lark street demolition



City before demolition



1962 news article



Construction of Plaza



Governor Nelson inaugurating

The Empire State Plaza originated in 1961, when New York State Governor Nelson A. Rockefeller planned to reshape the civic and architectural identity of Albany. Rockefeller envisioned a symbolic monumental government complex that would reflect the power and cultural of New York State. To bring this vision to life, Rockefeller enlisted the renowned architect Wallace K. Harrison. Together, they developed a bold modernist design that combined stark geometries, monumental scale, and a futuristic aesthetic.

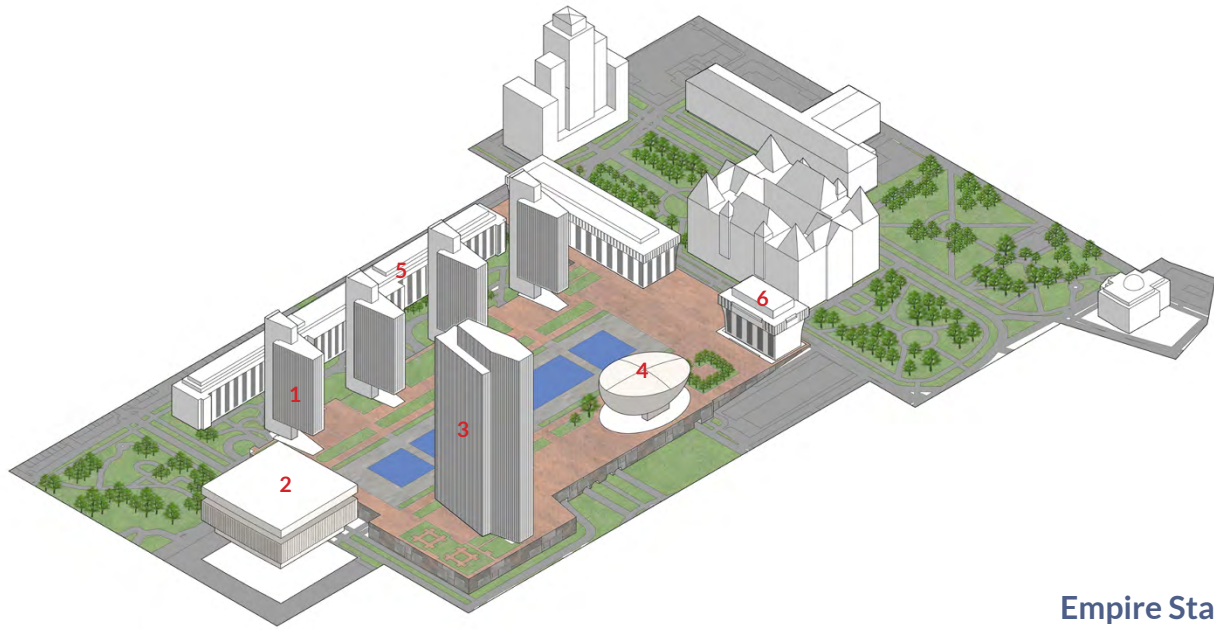
Construction of the Plaza began in 1965 and continued into the early 1970s, with the main elements completed by 1976. The project included a series of striking structures: the Erastus Corning Tower, the Agency Buildings, the Cultural Education Center, The Egg performing arts venue, and the New York State Museum. However, the grand vision came at a significant social cost. The area chosen for the Plaza was in the heart of Albany's historic neighborhoods, including parts of Lark Street, Swan Street, and Lower Broadway.

These districts were home to vibrant, working-class communities comprised primarily of French, Irish, and Italian immigrant families. The streets were lined with Italianate row houses, small local businesses, and lively public spaces. Children played on the sidewalks, and close-knit social networks defined everyday life.

When the state government initiated the Plaza project, the urban renewal process began almost immediately. Entire blocks of Albany's historic downtown were cleared to make way for the construction. More than 7,000 residents—most from working-class backgrounds—were displaced, their homes demolished with little warning or meaningful compensation. By the late 1960s, the demolition of these neighborhoods had fundamentally altered the social fabric of Albany. The effects of the Empire State Plaza's construction extended beyond the immediate footprint of the complex.

The surrounding neighborhoods to the east, west, and south also experienced dramatic change. New highway infrastructure—such as the South Mall Arterial and Interstate 787—cut through residential areas, further disrupting community life and creating physical barriers between neighborhoods and the waterfront.

The Empire State Plaza [1962-1978]



Empire State Plaza



1. Agency Towers



2. Cultural Education center



3. Corning Tower



4. The Egg

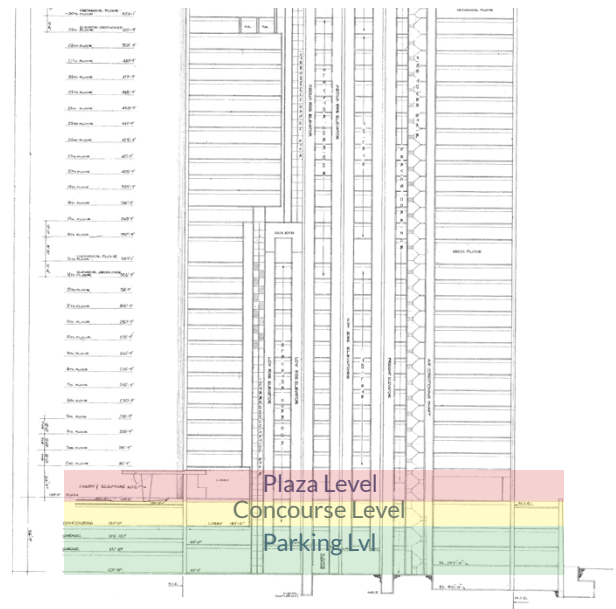


5. Swan street building



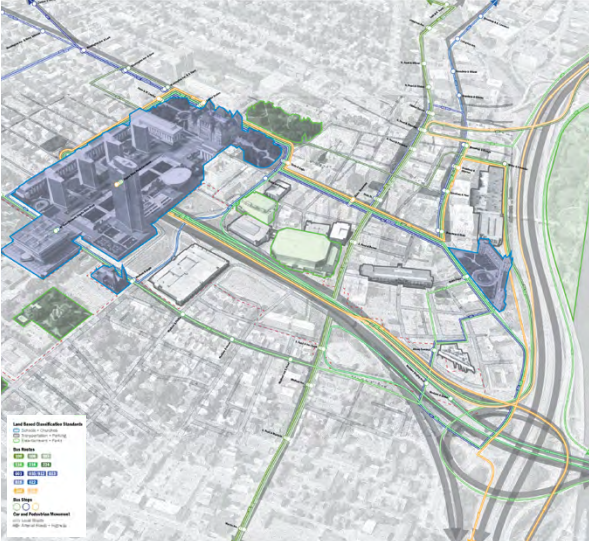
6. Legislative Building

From this elevated perspective, the Plaza stretches across the heart of Albany, like a monumental spine, a linear composition of buildings, public spaces, and monuments anchoring the city. At the northern end, the Plaza is framed by the New York State Capitol, whose historic architecture stands in sharp contrast to the sleek, modernist forms of the Plaza. This juxtaposition of old and new sets the stage for the complex relationship between Albany's past and its future, a theme that plays out across the Plaza's vast expanse. To the south, the Plaza is anchored by the New York State Museum, reinforcing the Plaza's connection to the state's cultural identity. The Museum's presence at the southern edge acts as a grounding force, drawing the public into the Plaza from the southern end while maintaining a strong visual link to the Capitol and the surrounding city



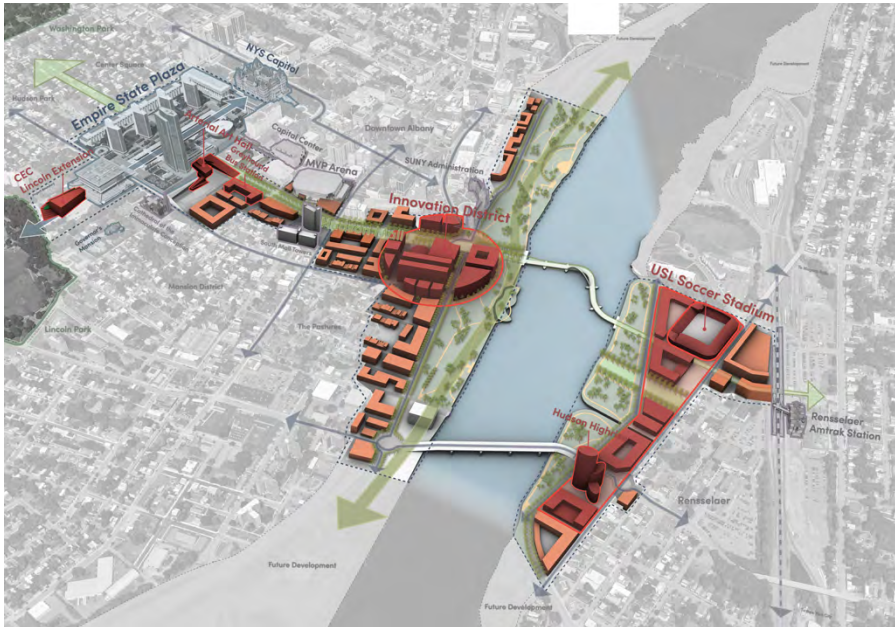
Corning tower and Concourse section

The Studio Intervention



Our studio curated a phased proposal centered around the removal of the existing highway spur. Once these actions were taken, we addressed the edge conditions of the plaza, creating the Hudson Mall to connect the plaza to the riverfront. We introduced an innovation district adjacent to downtown, redeveloped riverside parks, and added a soccer stadium district on the opposite side of the river. The project mainly focused on 3 areas and the hudson mall or the green strip acting as the connector.



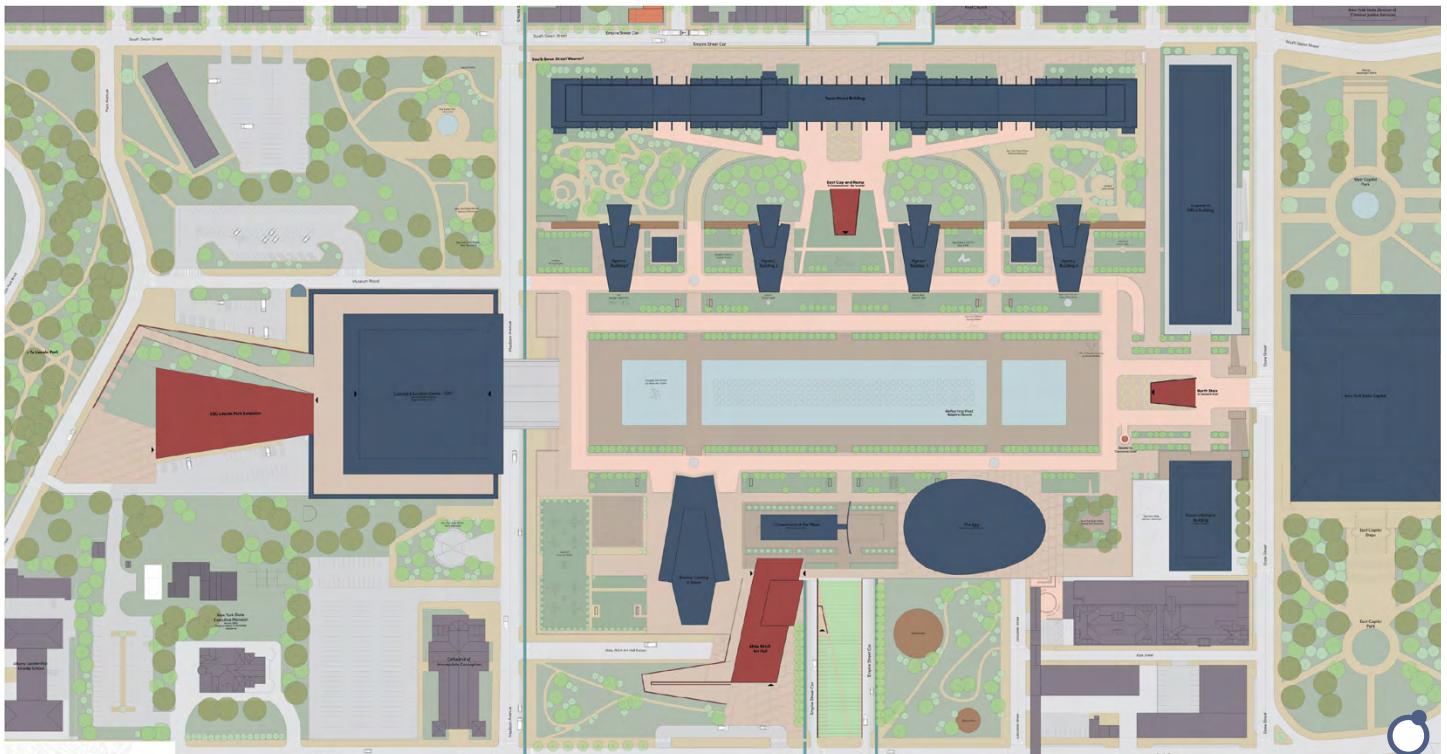


Present conditions of Albany with highway

Proposed Solutions for the plaza:

- **Restoring movement:** A sculptural staircase, accessible ramp, and circular elevator reintroduced seamless descent into the mall.
- **Bringing in light:** Circular light wells punctured the reflecting pool, channeling daylight into the concourse and improving wayfinding.

Site Axon



Empire State Plaza Improvements



- **Reframing arrival:** A new balcony terrace connected the Convention Center to the mall, creating clear visual and physical access.
- **Reconnecting the park:** A ramped extension led to a sculpture wing, forming a new entrance and pathway between the plaza and Lincoln Park.



The Stadium District



The stadium district or Rensselaer, despite its active Amtrak station, feels disconnected from Albany and its waterfront. The Stadium District reimagines the area as a gateway, not a pass-through, addressing infrastructure barriers with a multimodal civic loop. The Rensselaer Street Bridge becomes a shared thoroughfare with bike lanes, pedestrian paths, and a streetcar line, while the Bond Pedestrian Bridge is enhanced for accessibility. At its heart, a new soccer stadium serves as a civic anchor, fostering cultural and economic growth. Designed within the natural slope, it offers views of Albany's skyline, seamlessly integrating into the city rather than dividing it.

The **Rensselaer Street Bridge** becomes a multimodal hub with bike lanes, pedestrian paths, and a streetcar line, seamlessly linking Albany and Rensselaer. The **Pedestrian Bridge** is expanded for walkability and public seating, enhancing accessibility. Together, they form a civic loop, transforming isolated infrastructure into vibrant urban connections.



After The Beach

Classification : M. Arch, 2024

Instructors : Kristine Stiphany, Jason Sowell

Collaborators : Bobby Zhao, James Metzger

Downtown Portland is a testament to resilience, weathering challenges like fires, floods, and famine, and much of the city's redevelopment efforts have naturally centered in this historic hub. The eastern seaboard's most important working waterfronts is at the southern edge of the Portland peninsula, but the salt marshes, public spaces, critical ecologies, and vital public spaces that encompass it are disconnected from one another, and from the entirely second city of South Portland. 295 severs the connection between the city and the back cove, while underutilized park space and tourism traffic congest Commercial Street before the enclave of the working waterfront effectively "ends" the edge well before South Portland, even though the impacts of flood events and future flood events impact the shorelines of both of cities.

We proposed an eight mile Casco Shoreline that dissolves the disparities between the Portlands. From the mudflats of Oakville to fisherman's point at Willard Beach with a naturalized shoreline along the Back Cove, East End, Portland Harbor, the Fore River, and around Bug Light Park into Casco Bay, it offers strategies to mitigate coastal flood risk from SLR and storm surge while creating green pockets of mixed use: public space, housing, and landscape.

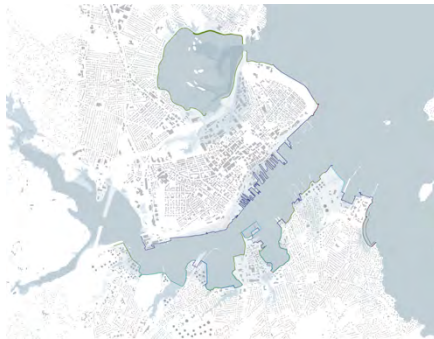
The goal of the Casco Shoreline was to reduce the disparities in resilience between Portland and South Portland neighborhoods by creating linked Cross Bay Districts that:

- Mitigate the Impact of Sea Level Rise and Storm Flooding
- Build All-Abilities Access and Social Mobility
- Promote Habitat, Housing and Human Health
- Generate Place-Based Economies

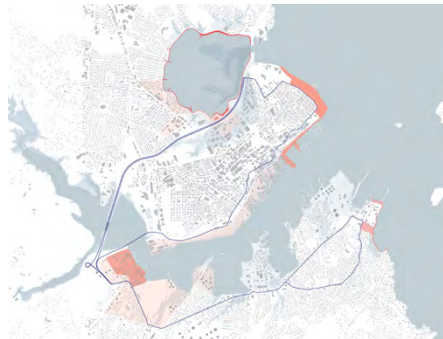




Two Cities, One shoreline - Portland and South Portland



Portland flood proof and adaption to SLR infrastructure



One adaptable bus rapid transit loop for the city

This plan aims to develop innovative “coastal-plus” solutions that address the shared challenges posed by sea level rise, focusing on areas where diverse shoreline contexts and populations intersect. These strategies are designed to provide adaptive responses across three critical timescales: near-term (2030), medium-term (2050), and long-term (2090). The Studio developed solutions for all the coastline and “After the Beach” is one of them



Willard Beach Site

Project Aims-

1. Unite the 2 portlands

Reduce the uneven development of climate vulnerabilities.

2. Neighborhood resilience activation plans

Nature based solutions where compound inundation, access, and growth converge

3. Reduce city wide and location connection disparity

Connect neighborhoods in critical investment areas to coastal environments and to one another.

4. Rewilding the city

Enhance connection to natural environment

5. Constructing a resilient shore

Modifying Portland’s history of constructing the shore.

Challenges at Willard beach:

1. Severe erosion
2. Rising Sea level and loss of 98 homes
3. Wave impact
4. Loss of public spaces and the beach
5. Accessibility Concern
6. Ecosystem Degradation



Proposed Site Plan

Proposed Solutions:

- 1. Community Piers** – Two multifunctional piers at Southern Maine Community College and Fisherman's Point for fishing, oyster harvesting, education, and recreation
- 2. Beach Path and Coastal Protection** – A connecting path enhancing accessibility and protecting coastal assets with underwater breakwaters and gabion walls
- 3. Adaptive Coastal Infrastructure** – Gabion stair platform, evolving piers, including a “living reef” at Southern Maine Community College by 2090
- 4. New Housing Development** – 96-unit mixed-use complex replacing 46 flood-affected homes, with commercial spaces and parking
- 5. Community Amenities** – Community center, public bathrooms, and additional beach amenities to foster inclusivity and resilience



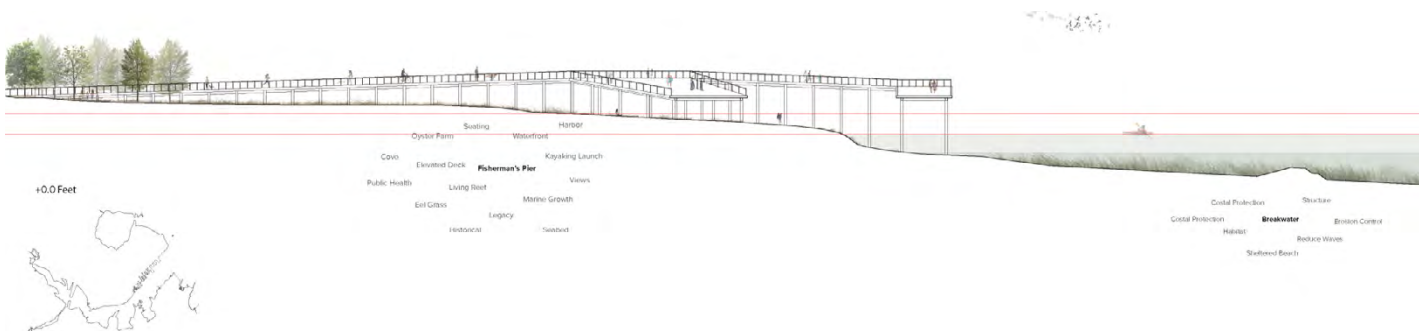
Fisherman's Point Render



Proposed Housing Complex and Community College Pier Aerial View



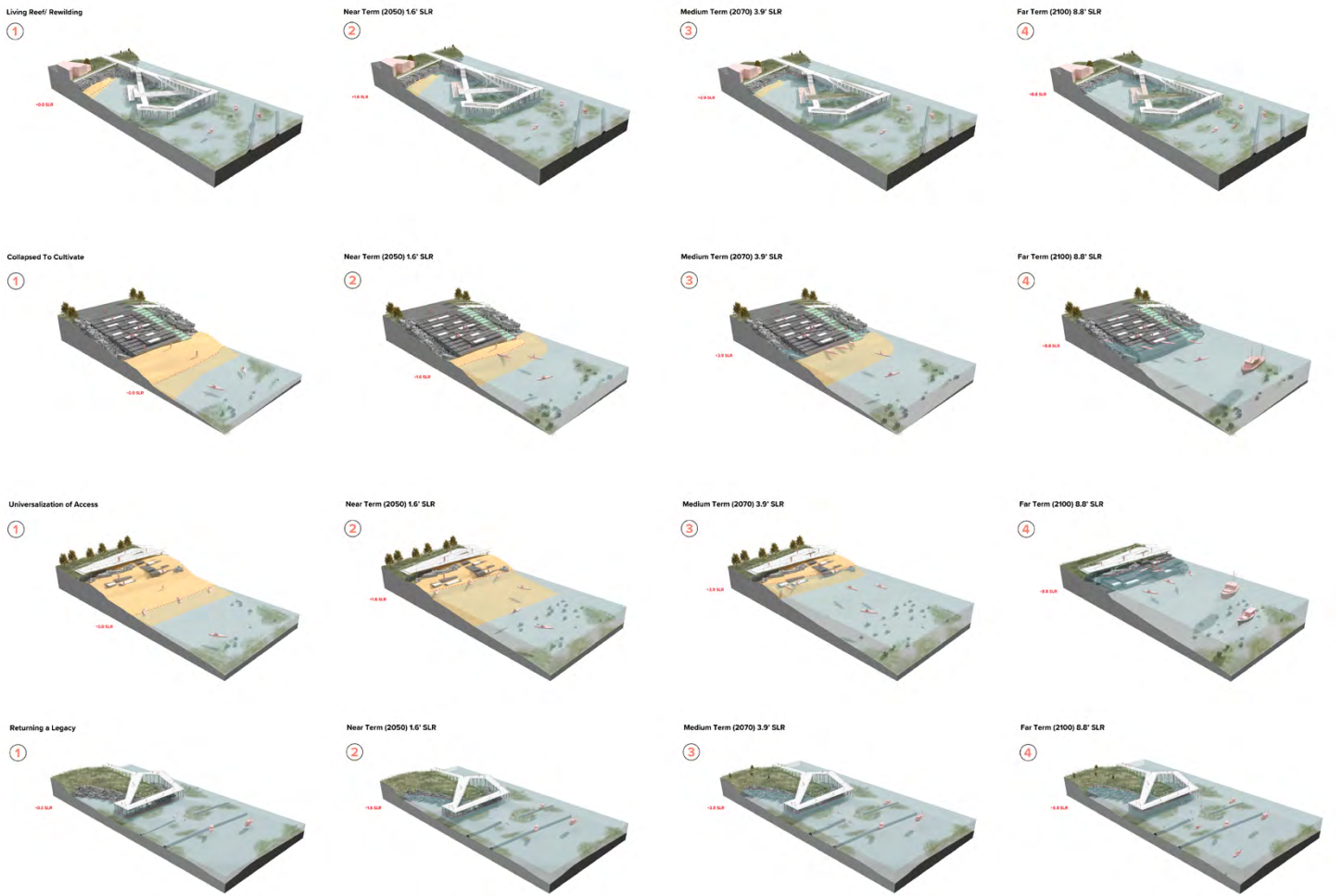
Southern Maine Community College Deck proposal



Section



Sectional Perspective



Design Proposal Clips with respect to Sea Level Rise

Nexus

Classification : M. Arch, 2024

Instructors : Annett Lecuyer

Collaborators : Sriya Radhakrishnan, Vaidehi Vagal

The Nexus Museum, located at the intersection of Delaware Avenue and Allen Street in Buffalo, is a contemporary arts museum designed to integrate modern architectural elements with sustainable strategies. Situated on an island site, the museum is composed of three distinct masses: two feature solid terracotta facades, while the third is a transparent, glass-clad building housing the museum's public and functional spaces, including cafes, administrative offices, classrooms, and an auditorium.

The galleries, located in the two solid masses, are designed with unique daylighting strategies like skylights and spatial concepts such as double-height spaces and black box galleries, allowing the display of large-scale artworks.

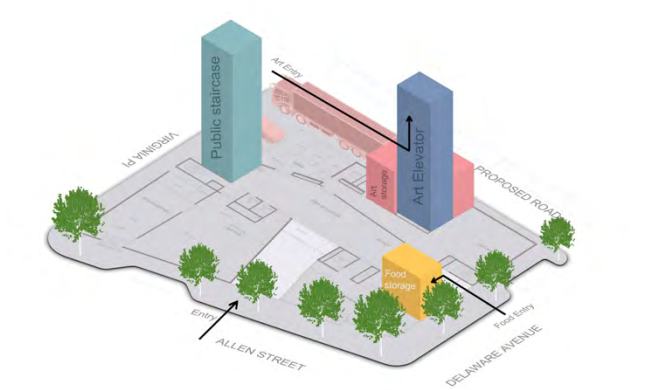
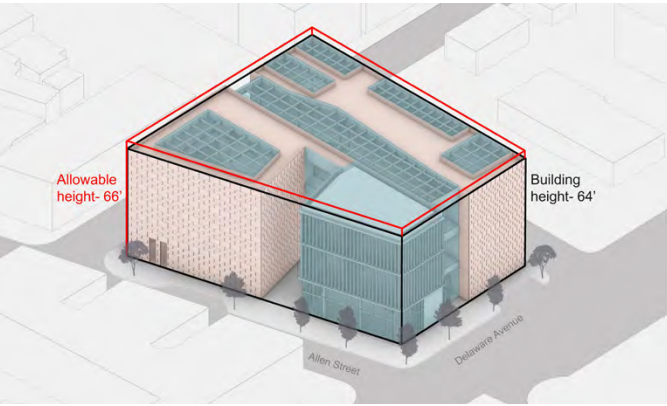
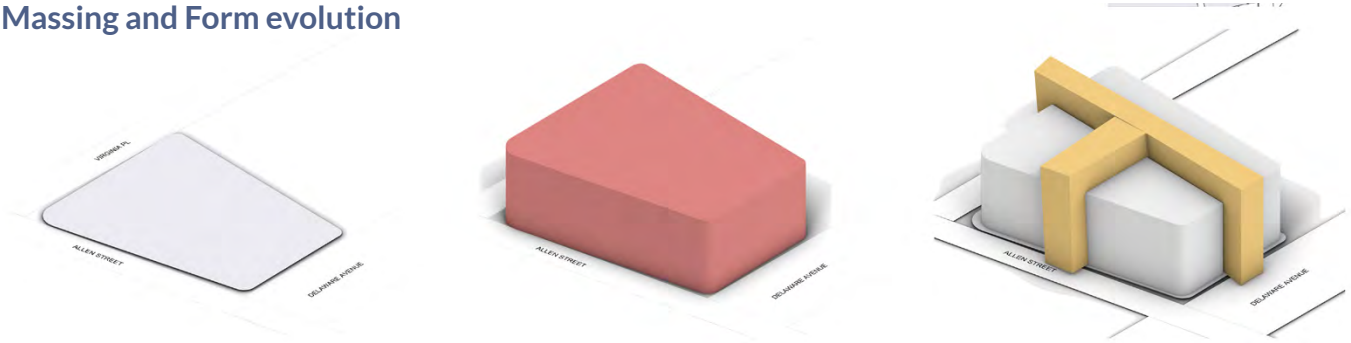
The three masses are connected by an elegant wooden ribbon walkway, creating a seamless transition between spaces. The ground floor features a triple-height atrium, which doubles as a public gathering space and exhibition area.

Sustainability is a core principle of the Nexus Museum, with the use of locally sourced materials and its strategic location near transit hubs, further reducing its environmental footprint. The project also incorporates advanced lighting and mechanical systems, ensuring both energy efficiency and visitor comfort.

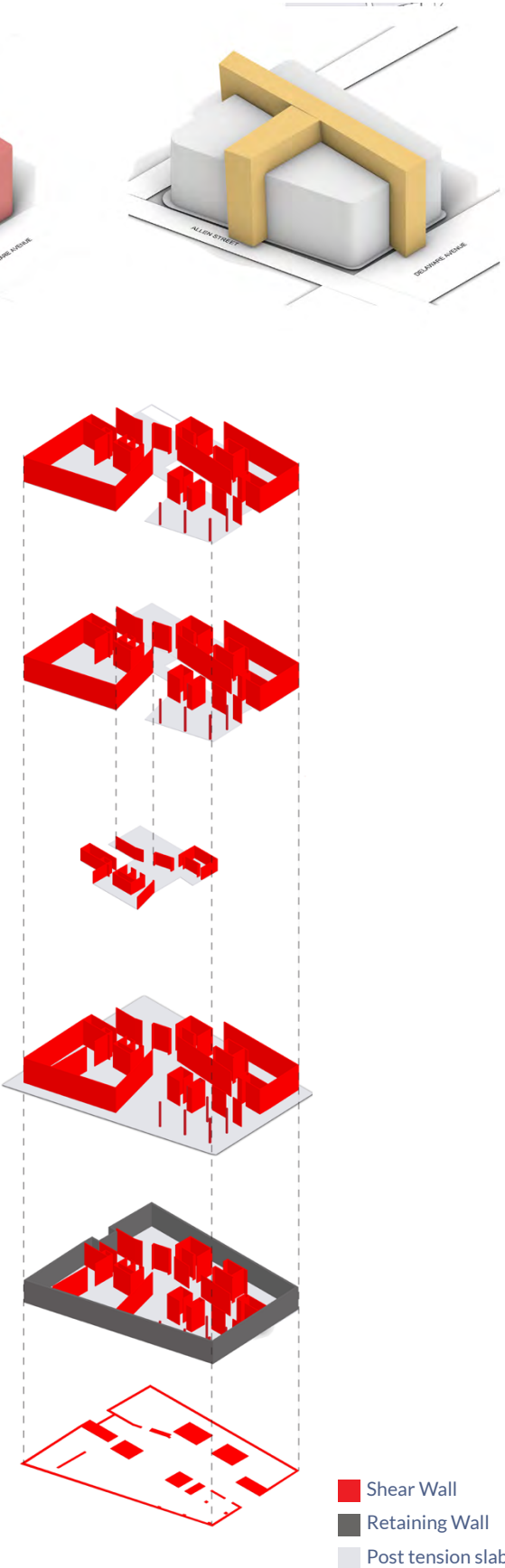


Exterior Facade and Render for "Nexus" Museum

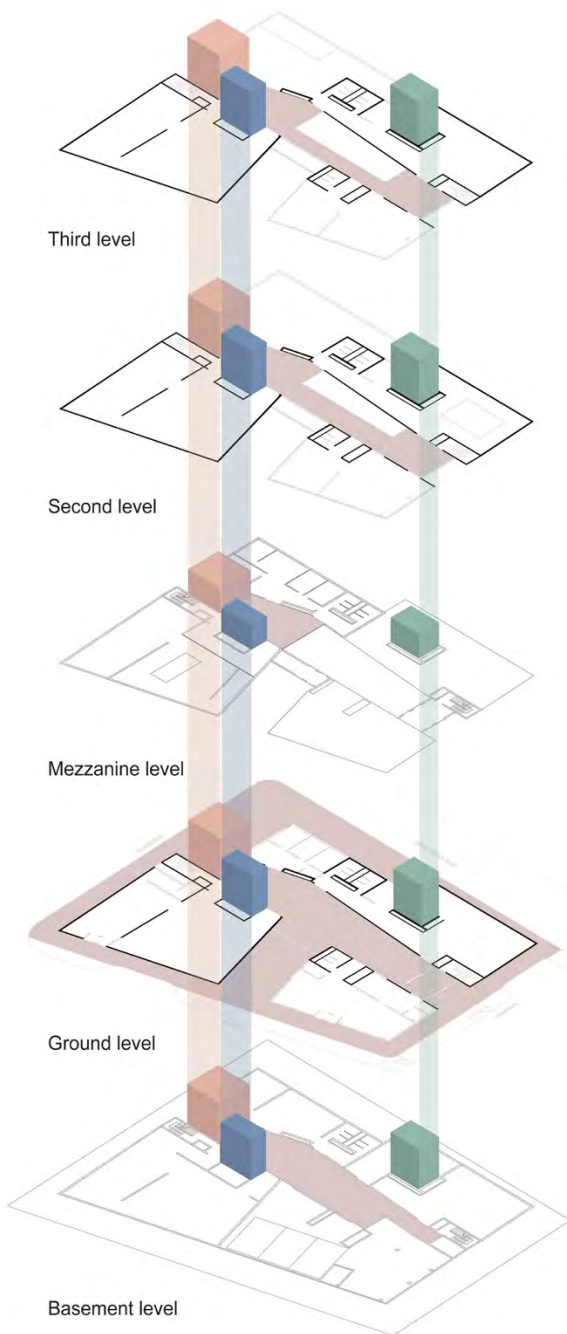
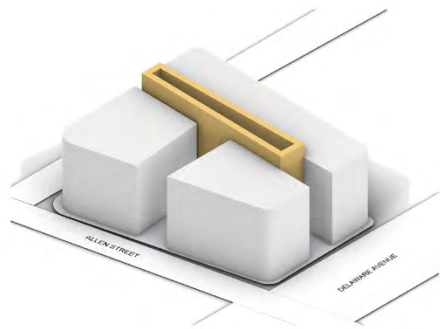
Massing and Form evolution



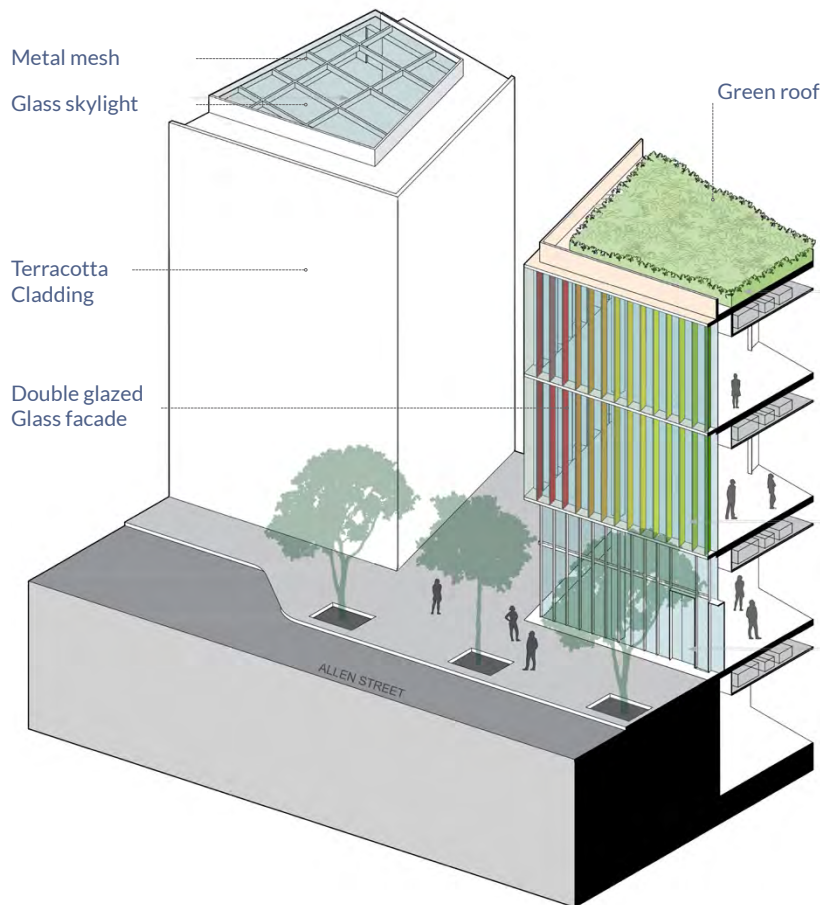
Building location and zoning



Structural Elements



Circulation and core



Building Envelope

The site, located at the intersection of Delaware Avenue and Allen Street, is situated on a vibrant street with numerous cafes and shops, which was a key factor in its selection. Formerly a gas station, the site is classified as a brown field, and its transformation into a museum enhances its sustainability. Additionally, there is a parking lot to the south of the site, and its proximity to public transportation makes it more accessible for visitors on foot.

The building stands 64 feet tall and consists of three floors, adhering to state regulations that permit a height of up to 66 feet. Additionally, 10% of the site is designated as open space, and a green roof has been incorporated as a sustainability feature.

Inside the museum, there are two fire egress staircases and one experiential staircase. The building is equipped with three elevators: one dedicated to transporting artwork and two passenger elevators, which serve as the primary means of vertical circulation throughout the space.

The project consists of three distinct masses connected by a ribbon that serves as a circulation corridor. On the ground floor, there are two entrances leading into the building, with restaurants and administrative areas positioned alongside the galleries. The atrium, located centrally, functions as both an exhibition space and a reception area. In the basement, all mechanical and electrical services are housed, along with a black box gallery designed for acoustic performances and light art displays. This gallery is accessible to the public, but the mechanical and other systems have a separate access route for servicing.

The first floor, which is a mezzanine level, contains additional administrative spaces and features a viewing deck that overlooks both the atrium and the ground-floor galleries. The second and third floors are dedicated to double-height galleries equipped with skylights and advanced daylighting strategies, allowing them to display various forms of artwork. These floors also have voids that provide viewing points over the atrium and circulation corridor, creating a dynamic relationship between the exhibition spaces across different levels.



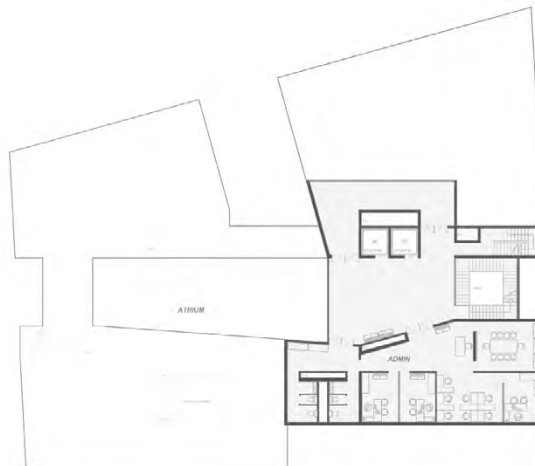
Ground Floor Plan



Third floor Plan



Second Floor Plan

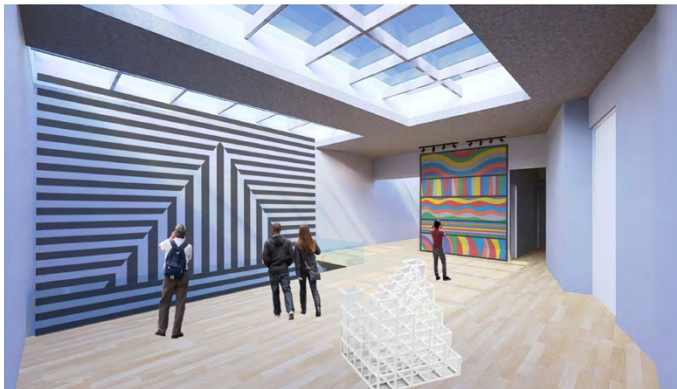


First floor Plan





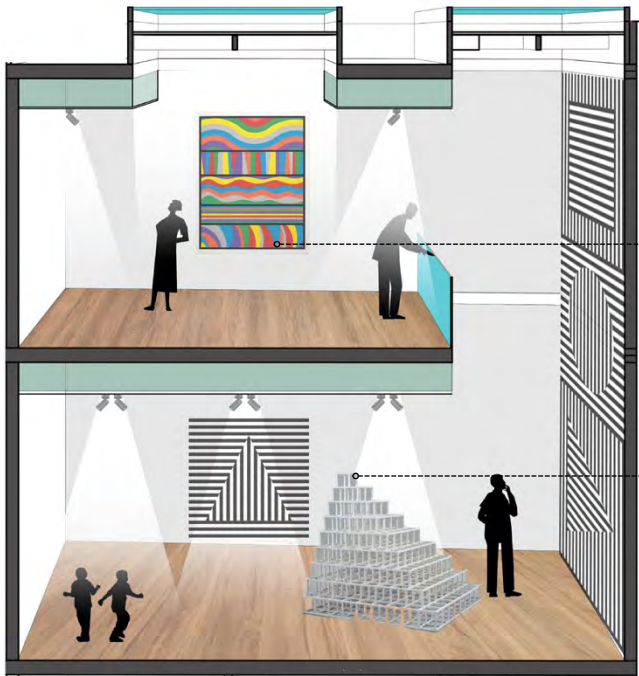
Integrated systems and Sectional Perspective



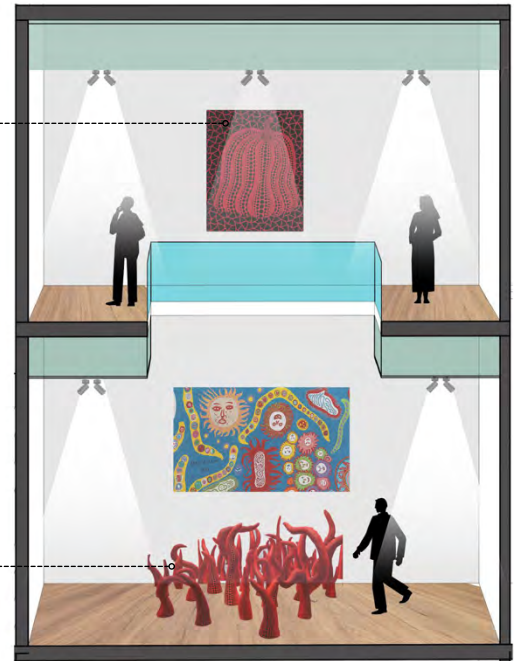
Gallery Renders



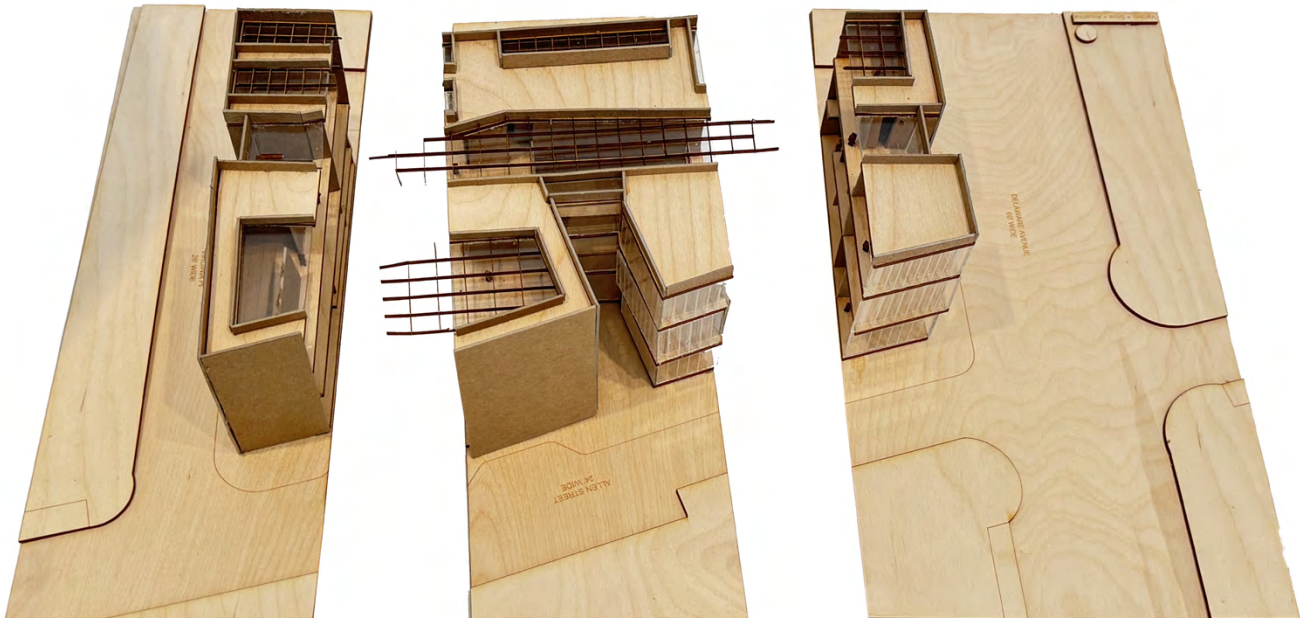




Vista Walls Art gallery

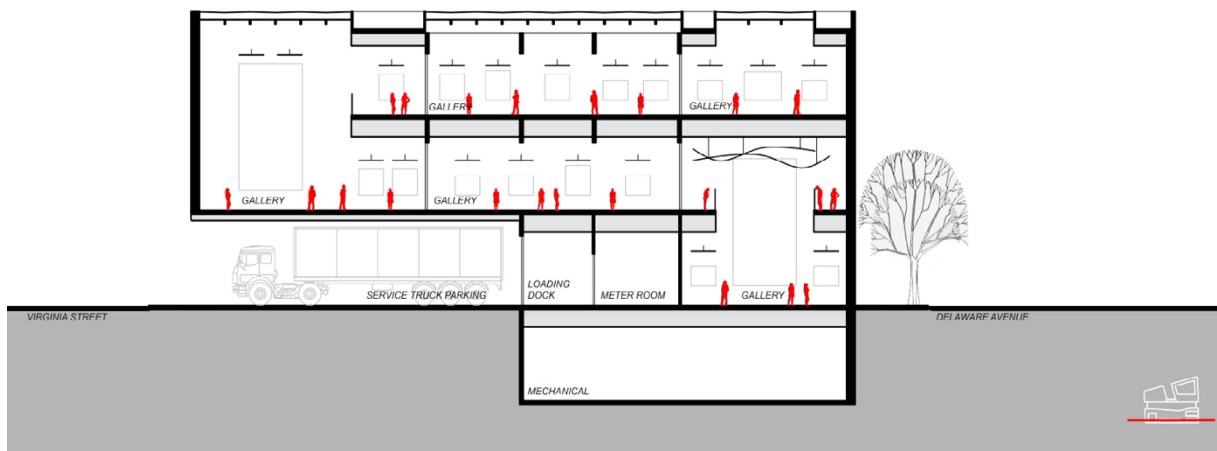


Illuminate Art gallery



Nexus "Model"

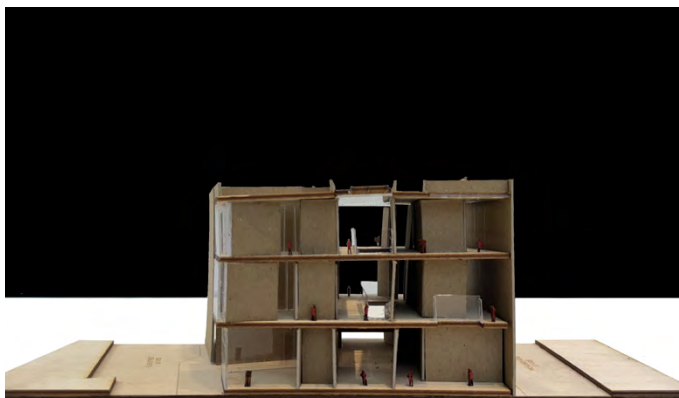
The art gallery sections offer insight into the daylighting strategy and spatial organization. They provide versatile spaces for displaying various art forms, such as Yayoi Kusama's sculptures or Sol LeWitt's wall paintings. Subtle artificial lighting ensures optimal illumination, preserving the artwork's integrity while enhancing the visitor experience. Additionally, the sections reveal the integration of mechanical and lighting systems, highlighting the building's functional and technical efficiency.



Section A-A



Section B-B



Nexus "Model"

Death Of Property

Classification : M. Arch, 2023

Instructors : Joyce Hywang

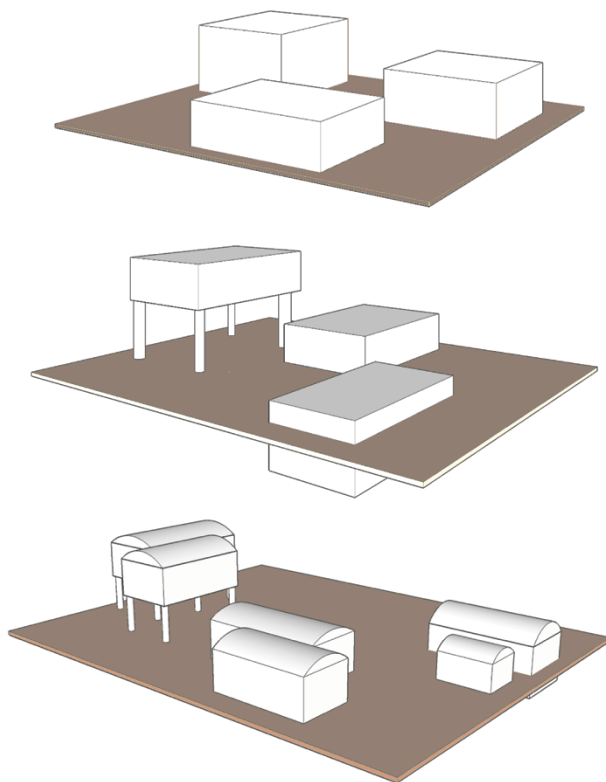
The project titled “Death of Property” explores the challenges of ownership and land rights during the colonization of the Niagara Falls region in the 17th and 18th centuries, focusing on the Six Nations tribes, particularly the Seneca. The design reflects the political and social dynamics of land dispossession faced by indigenous communities. The project centers around an educational exhibition center, designed to honor the rich history and culture of the tribes, with three core concepts: transitions in spaces, vernacular architectural inspiration from indigenous longhouses, and challenging traditional property lines. Outdoor exhibition areas are open to the public, while more private spaces like the educational center and library are more restricted. The use of locally sourced materials, such as recycled red bricks and limestone, aligns with indigenous sustainable practices. “Death of Property” is a tribute to the resilience of indigenous people, blending historical reverence with innovative architectural solutions that challenge conventional notions of property and ownership.



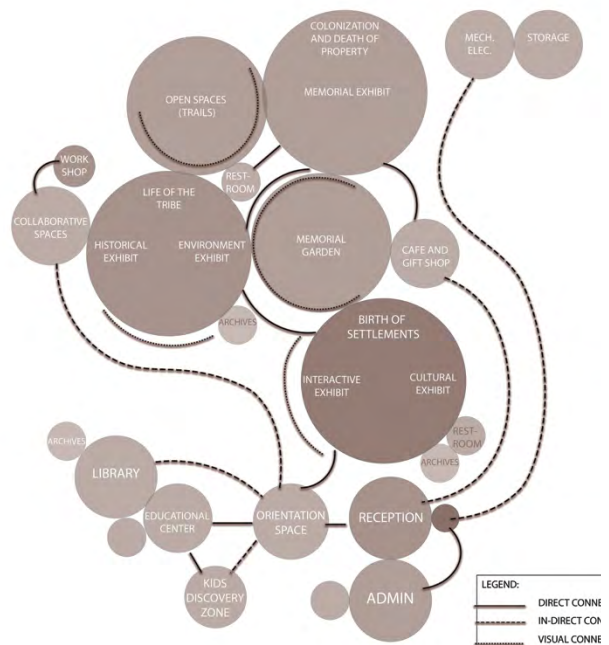
A Perspective showcasing the form of the exhibition areas



The site is located on Chandler street in black rock, the existing building is used as a storage warehouse for Various wood products. The existing building has a lawn adjacent to it and a part of the property which is also used as the site and can accommodate new construction



Form evolution and massing concept

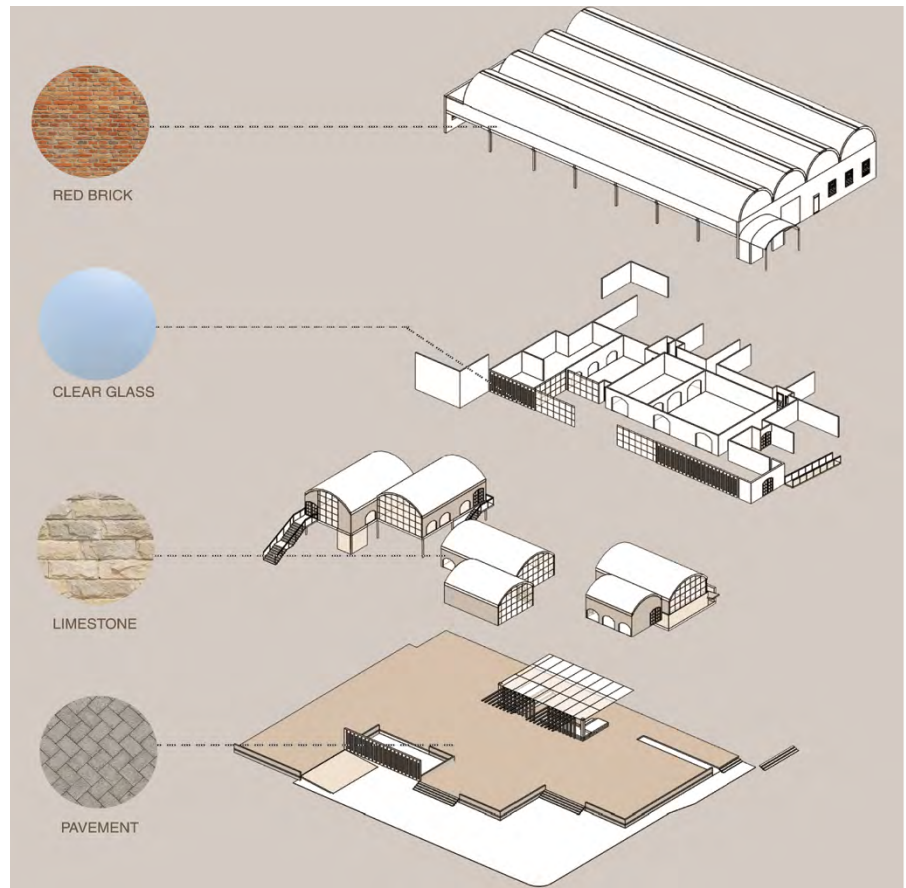


Bubble Diagram and program zoning

To challenge traditional property lines, the design merges outdoor and indoor spaces, creating a deliberate sense of ambiguity. This fusion of built and unbuilt masses results in open gathering spaces and green pockets throughout the site, mimicking the appearance of a small settlement. The boundary design reflects the natural flow of the Niagara, while the exhibition spaces evoke indigenous settlements, forging a seamless connection between past and present.

Exhibition areas are strategically placed outdoors to promote accessibility, while the educational center and library maintain restricted access for privacy. The design incorporates various exhibition types, including cultural and environmental exhibits, to provide a comprehensive exploration of indigenous history. The memorial gardens feature Black Rock, a significant landmark used by natives for tool-making during the settlement period.

In material selection, locally available and easily sourced materials such as recycled red bricks and limestone were prioritized.

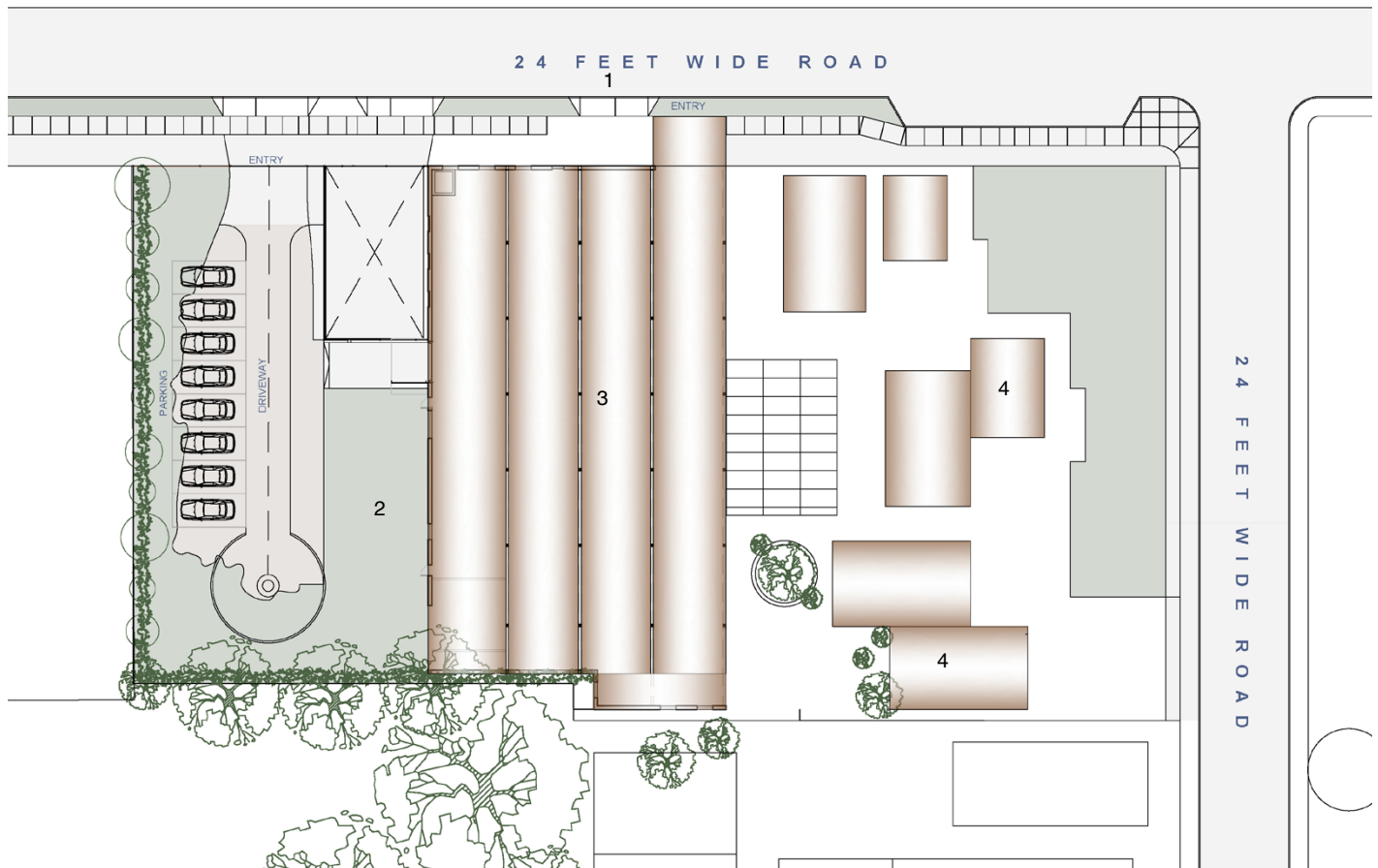


Axonometric exploded view and materials



Physical Model





Site Plan

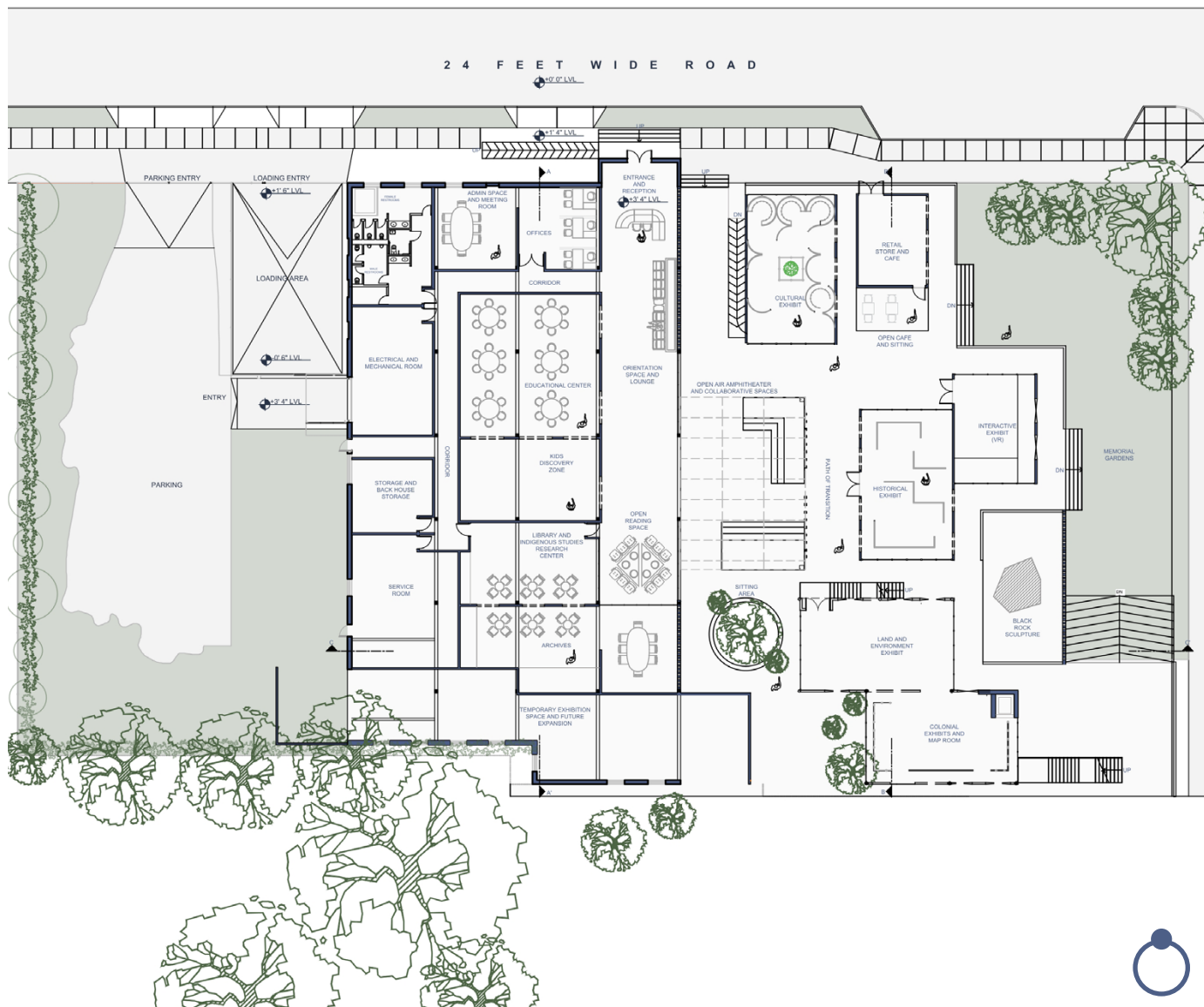
Legend

- 1. Site Entry
- 2. Parking
- 3. Existing Building
- 4. Exhibition Spaces



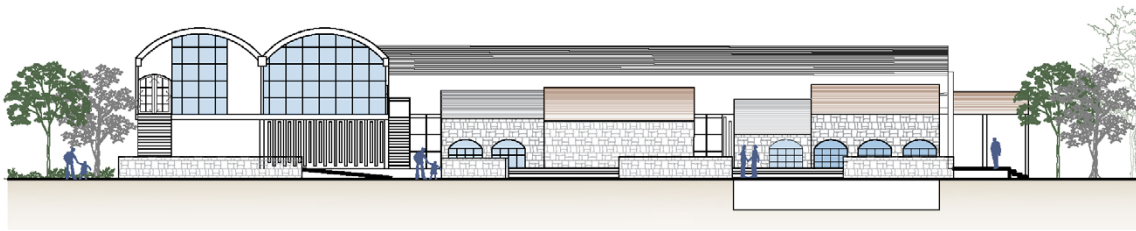
Renderings



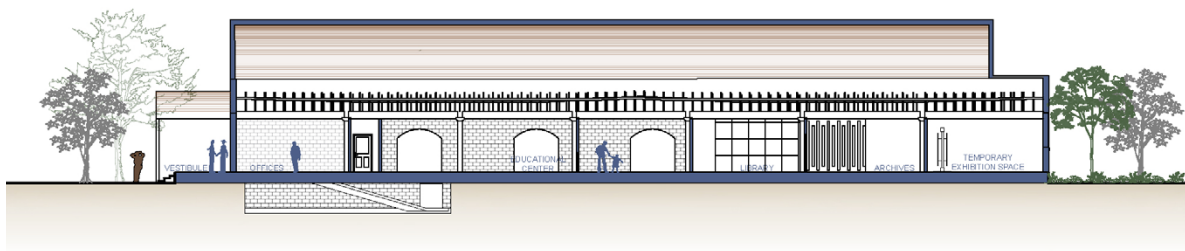


Ground Level Plan

The project consists of exhibition areas, storage, educational center, library and open outdoor spaces like the amphitheatre and the exhibitions. The exhibition halls are spaced at different levels with a streamline connection as a spatial strategy displaying the life cycle of the indigenous property and the Seneca tribe. The spaces are planned in a linear fashion which helps in circulation and the roof is a vault system which is inspired from the local houses of the tribal people.

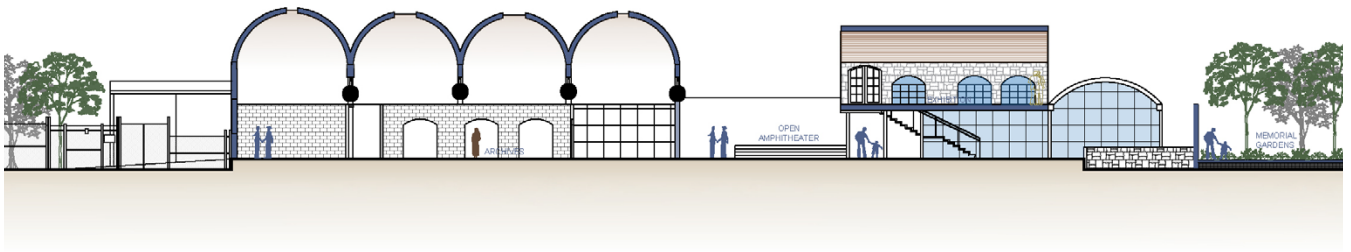


East Side Elevation

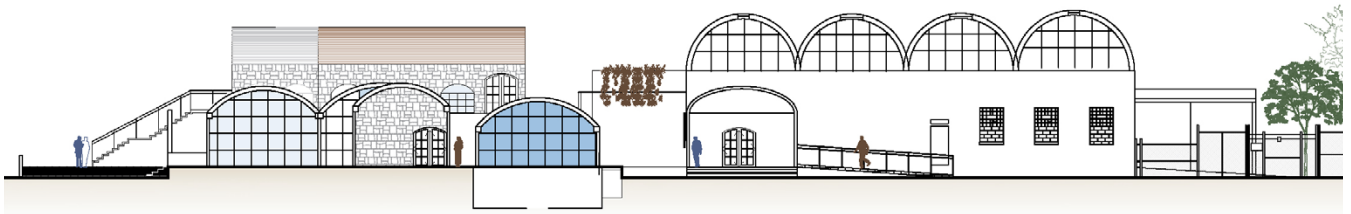


Section A-A





Section C-C



North Side elevation



The Royal Splendor

Classification : M. Arch, 2024

Instructors : Maia Peck

Collaborators : Manaswitha Sambareddy

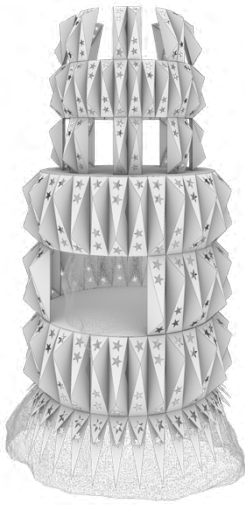
Architecture Media is a graduate-level course that explores advanced graphic techniques in architectural representation, communication, and fabrication. Through lectures, demonstrations, and exercises, students develop proficiency in intermediate 3D modeling, rendering, digital/hybrid illustration, and post-processing methods. The course investigates spatial conditions, examining how rendering, imaging, and modeling articulate form and space while analyzing the intersection of technical skills and deeper architectural concepts.

As part of the coursework, we collaborated on the Shkirt Project, a parametric design experiment that merges the structural elements of shirts and skirts into a versatile garment. Using paper as the primary material, the project explored conformal modeling techniques such as folding, pleating, and creasing. Each design evolved from partial swatches to a complete wearable template, challenging traditional notions of clothing and emphasizing interactions between material, form, and the human body. This collective effort resulted in a dynamic, experimental approach to fashion that embodies both artistic expression and functionality.

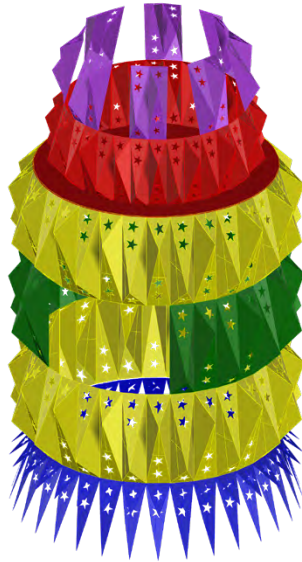


HEAD-WEAR Project

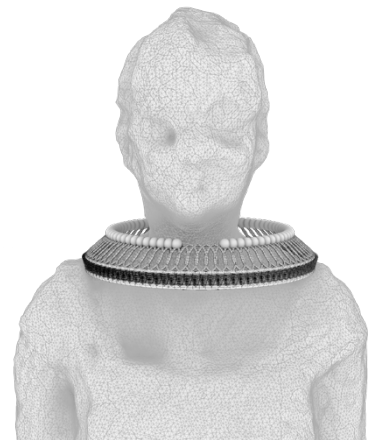
In this project, we used Rhino and parametric modeling to design a head-wear piece, focusing on transforming 2D planes into 3D forms. The design was then physically fabricated using paper, allowing us to explore its conformal modeling potential through techniques like folding and pleating. This approach helped us understand the relationship between digital modeling and physical creation.



Headwear Rhino Model

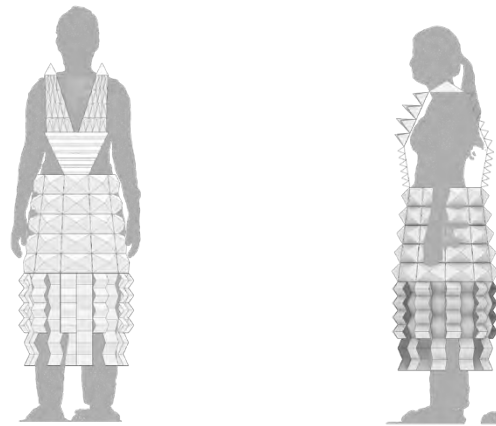


NECK-LACE Project



The Royal Splendor Dress

In this project, we explored the intersection of parametric design and wearable artifacts, specifically focusing on necklace design. Using Rhino for parametric modeling, I developed six design options that were tailored to my own body through 3D scanning. The iterative design process allowed me to experiment with proportions and aesthetics, and the final design was brought to life through 3D printing, ensuring that the digital model was accurately translated into a wearable form. Additionally, I created a .GIF animation to visualize the various design options and how the necklace would fit on my body.



The Royal Splendor outfit is a striking interpretation of the Shkirt Project, inspired by the elegance and radiance of Chinese lanterns. Featuring golden wing-like accents, the design elevates the garment with a sense of sophistication and grandeur. The structured folds and layered pleats enhance its sculptural quality, emphasizing movement and form. Complemented by a distinct neck-lace and headwear, this ensemble transforms traditional material exploration into a bold, wearable statement—blending architectural principles with fashion to create a regal yet modern piece that exudes luxury and artistic innovation.

Thin Plate Slab

Classification : M. Arch, 2025

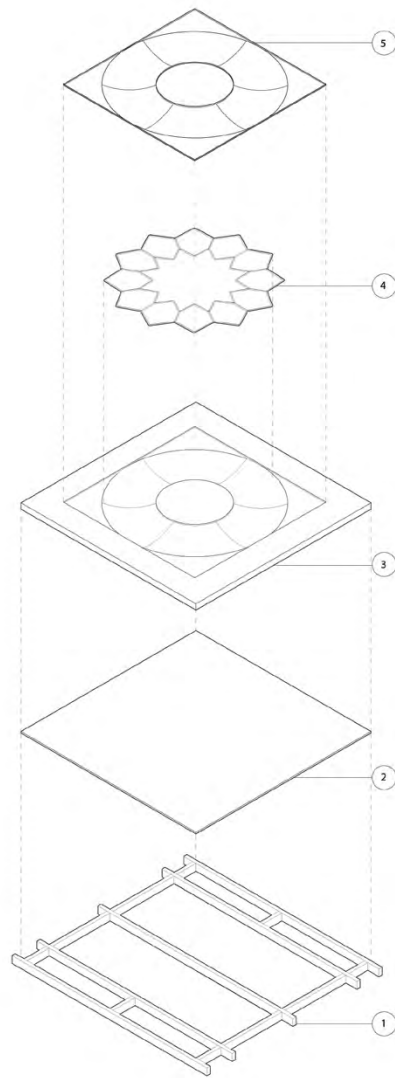
Instructors : Christopher Romano

Collaborators : Structures Studio

While it was easy to imagine structures without architecture—such as construction cranes and transmission towers—there could be no architecture without structure. The most obvious function of a structure was its capacity to keep something above the ground by bearing loads, thereby establishing inhabitable space. However, in architecture, structures were not solely associated with load-bearing functions. Ideally, a tight correlation was established between structure, space, and formal expression, making it clear that describing and characterizing a structure only in terms of its load-bearing function was insufficient.

Understanding structures in a broader sense as part of an architectural context meant “seeing” their forms as space-defining elements, modulating the inflow and quality of daylight or reflecting contemporary cultural concerns. Thus, structures served multiple purposes beyond merely carrying loads. By drawing from architectural canon, contemporary projects, and material experimentation, we explored how structures acted as providers of necessary stiffness and strength, the basic mechanical prerequisites for carrying load safely, while also creating architectural spaces that embodied various other qualities. This object/space duality served as the conceptual framework to identify both mechanical and spatial functions as the two prime concepts establishing a holistic understanding of structure in the context of architecture.



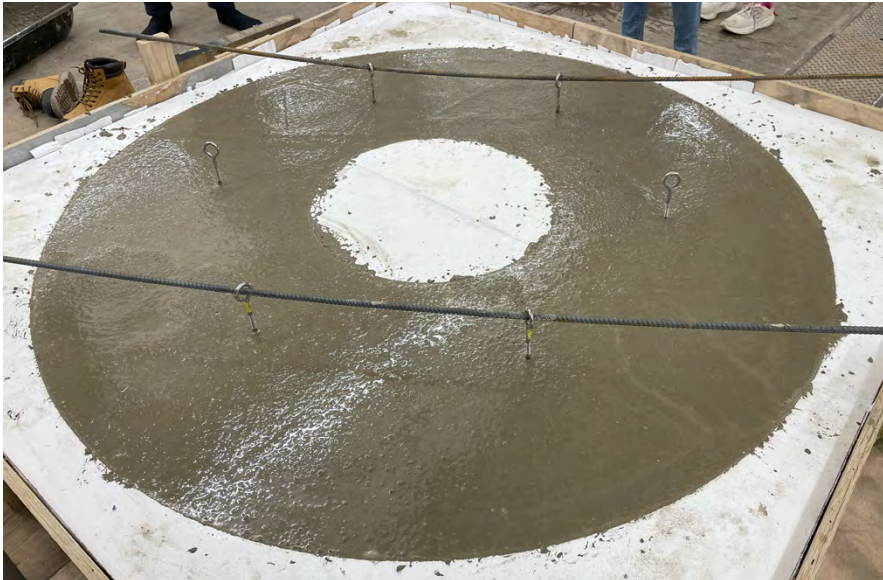


Exploded Axonometric

- 1) 2" x 4" foundation supports
- 2) 3/4" plywood base
- 3) 3" CNC milled foam mold
- 4) 3/8" steel rebar, welded

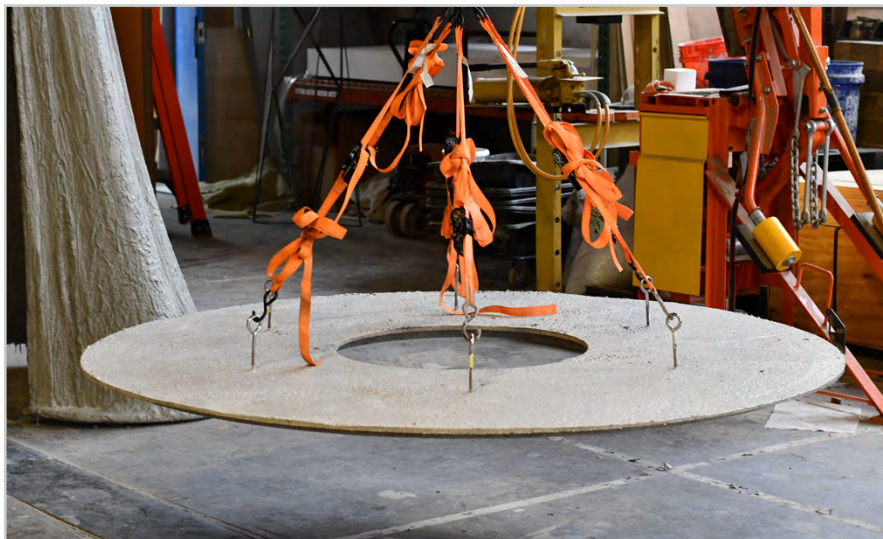
The project centered on the creation of a thin plate slab, providing a hands-on experience that deepened our understanding of structural design. We initiated our work by examining several influential case studies, including Madrid's Zarzuela Racecourse, designed by Eduardo Torroja, and The Oviedo Stadium, created by Ildefonso Sánchez del Río. These case studies were invaluable, offering insights into real-world applications and serving as learning examples that guided our design process before we began working on our own precedent.

For the construction of the thin plate slab, we first fabricated a star-like reinforcement structure through welding, ensuring that it would provide the necessary strength and stability. We utilized a CNC machine to accurately cut foam into the desired shape for the mold. This foam mold was essential for shaping the concrete, as it provided a defined space for the reinforcement cage.



Once the steel reinforcement cage was placed into the foam mold, we poured a carefully mixed concrete mixture over it. This step required attention to detail to ensure that the concrete fully encapsulated the reinforcement, allowing for a strong bond. After the concrete cured properly, we meticulously removed the slab from the formwork, revealing the finished product.

The final thin plate slab measured just one inch in thickness and had a radius of eight feet, showcasing both the efficiency of material use and the effectiveness of our design approach. This project not only enhanced our practical skills but also reinforced our understanding of the relationship between structure and architecture, demonstrating how innovative design can lead to functional and aesthetic outcomes.



Indian Institute of Design

Classification : B.Arch, 2021

Instructors : Nitin Shilorkar (guide)

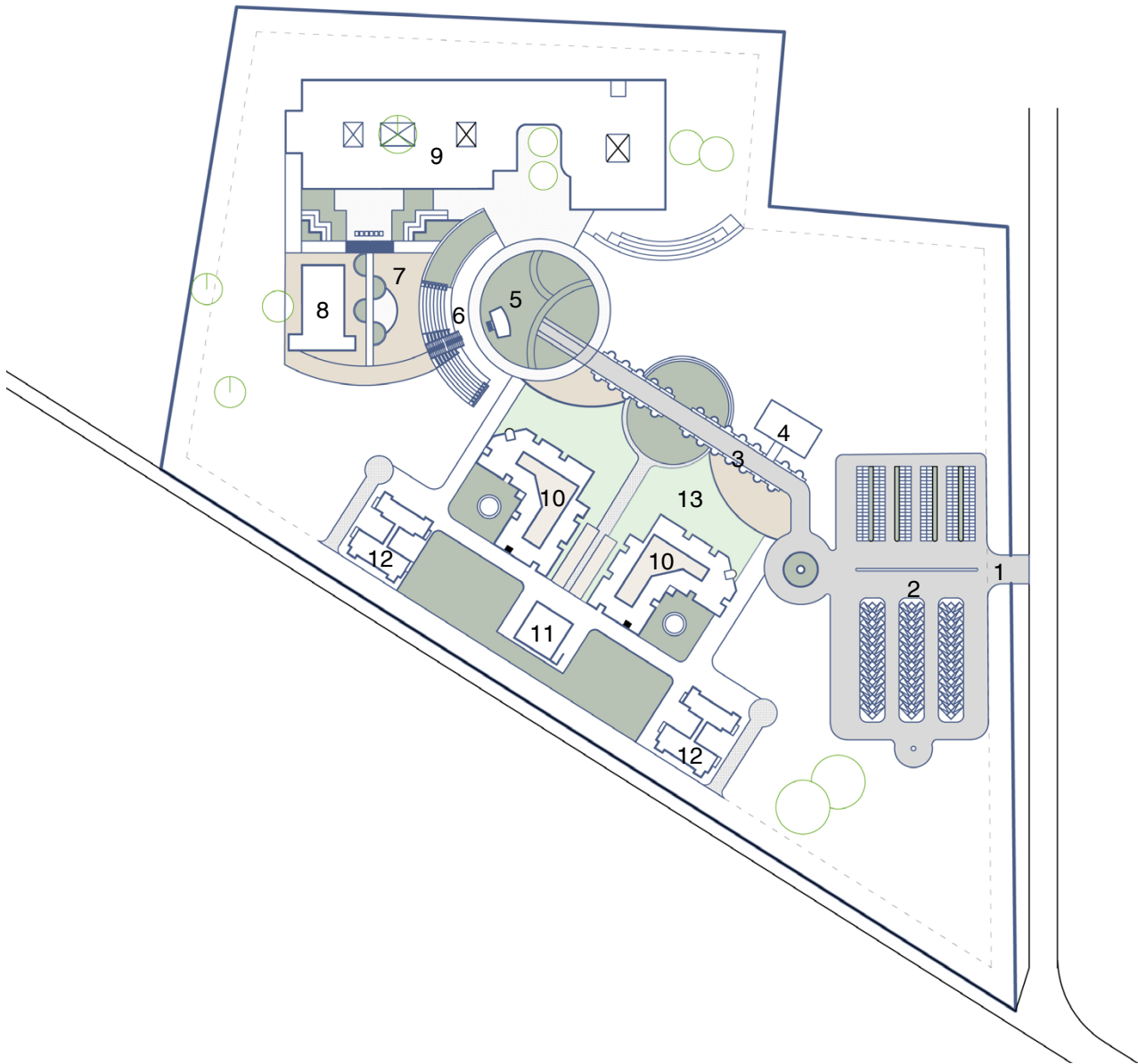
Design has the singular power to address any given problem. A process of studying identifying and approaching a problem with a solution has become the backbone of our institutional society. This important duty is done by colleges imparting the collective knowledge into the students and establishing standards and procedures which help in streamlining the process of nation building. We experience design everyday in every moment we live in designers are required in every sector and field right from automobile till interior we require designers and their innovations. India has a very fragmented design education setup. The initial initiative of the government to set-up centers of excellency as a means to promote design in the industry lost steam after a while due to government inactivity.

The sector is driven by various forces from the various government initiatives and policies to established identities in the field of private education to branches of international design education institutes.

This Thesis project delves into the process of designing an Institute of design which will benefit the educational sector unfolding major changes and growth in India.

The project is located in the city of Indore which is currently proposed as a smart city in the smart cities project India, Indore it is the next emerging metropolitan and commerce hub in India and Indore city lacks design industry and also design colleges. Provision of a design college can attract many commercial activities and also boost the design industry.



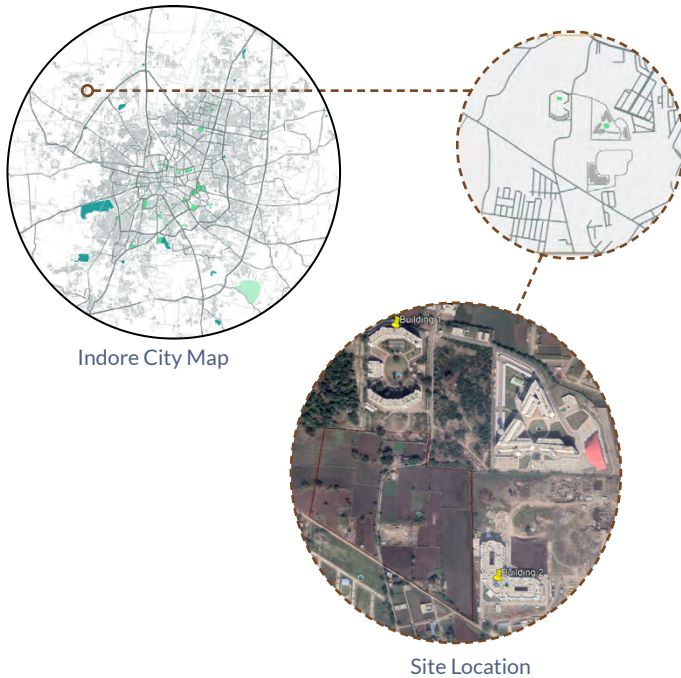


Site Plan

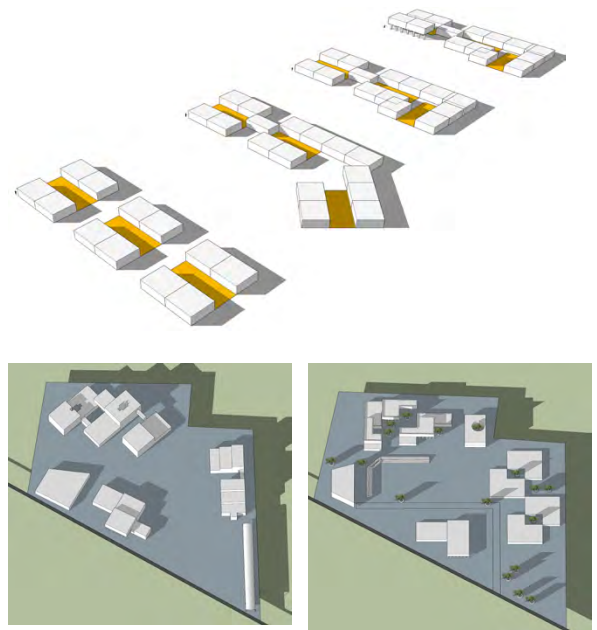
Legend

1. Site Entry
2. Parking space
3. Shaded pedestrian walkway
4. Administration
5. Central vista space
6. Amphitheatre
7. Public plaza
8. Amenity building
9. Academic building
10. Hostels for girls and boys
11. Kitchen and dining
12. Staff quarters
13. Pocket landscape spaces

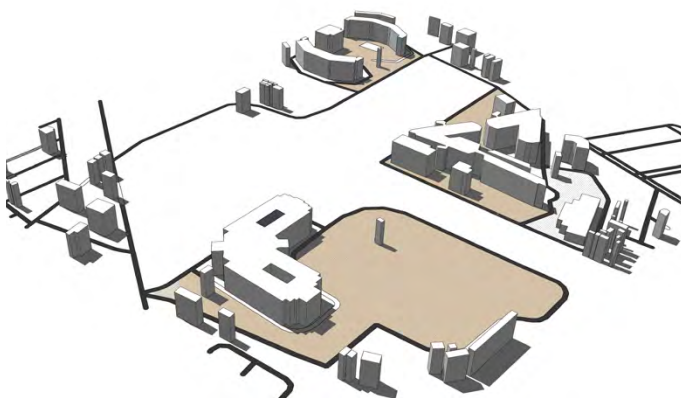
Site Location and context



Site plan Massing options

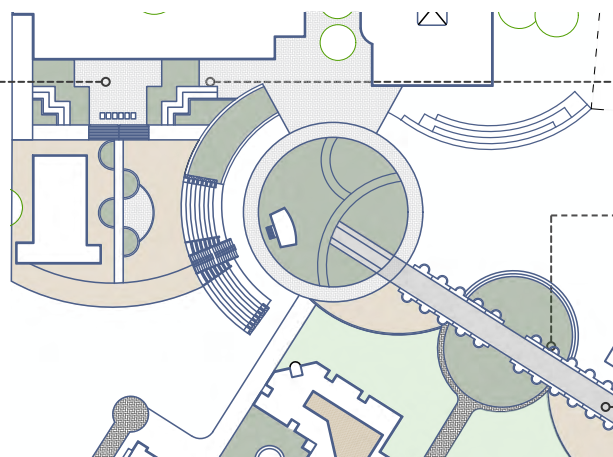


Existing Site context



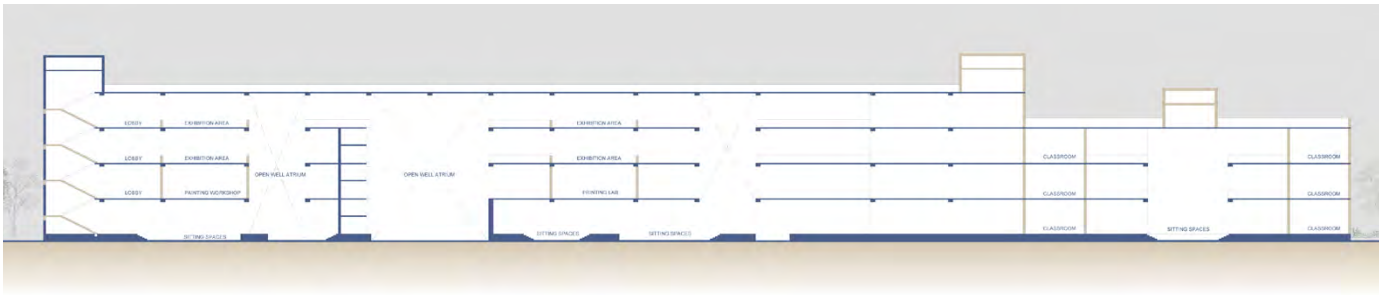
The campus planning of the institute is divided in 3 zones: Academic, Residential and Recreational zones.

The recreational zones like amenity building which houses cafes and play areas is located near the academic block to ensure connectivity and circulation. The residential blocks and the faculty housing is placed at the south of the site to ensure privacy and noise control. The pedestrian walkway acts as a barrier and a landscape feature through the site. The small gazebos are some of the outdoor landscape features

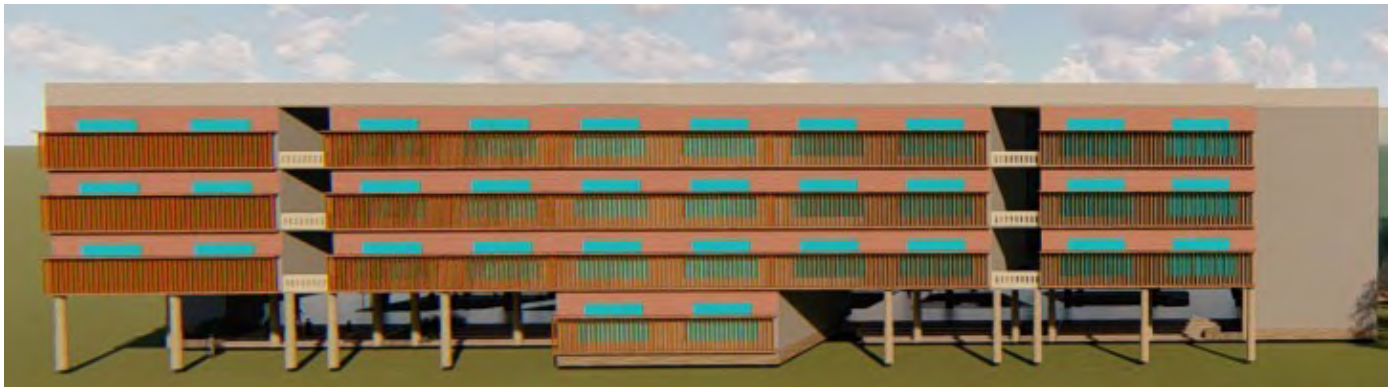


Landscape Elements

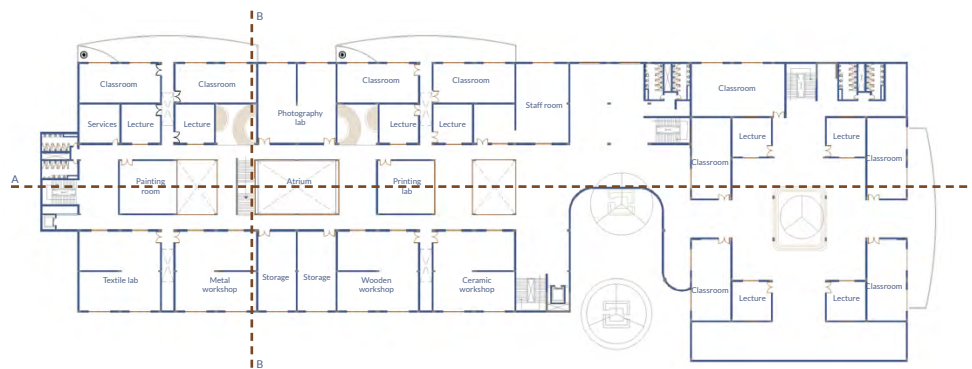
Academic Block



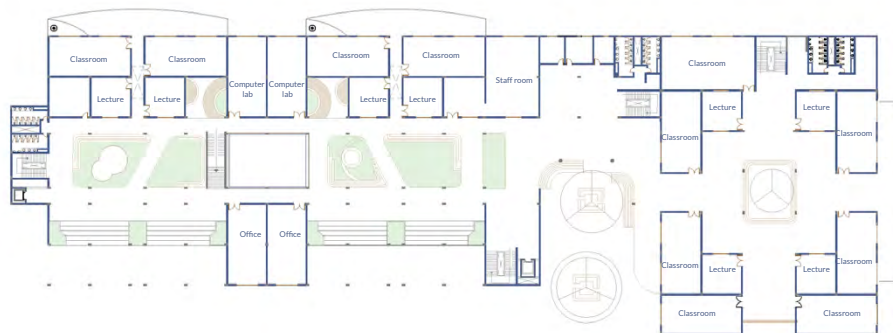
Section A-A



Academic Building Facade

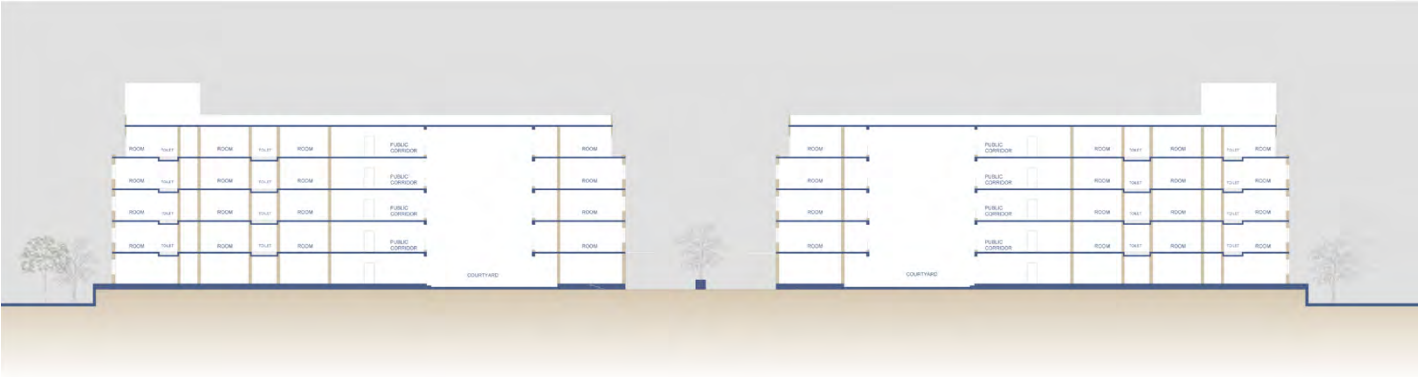


Typical Floor Plan



Ground Floor plan

Hostel Block



Hostel building section



Typical Hostel floor plan



Professional Work

Classification : Office projects 2020-2023

This section showcases a selection of projects from my internship and professional work, highlighting the diverse architectural typologies I have engaged with over the past two years. Through these experiences, I have contributed to a range of design challenges, exploring innovative solutions across residential, commercial, and public spaces.

Each project reflects a balance between technical precision and creative vision, demonstrating my ability to adapt architectural concepts to various scales and contexts. From conceptual development to refined execution, my work emphasizes thoughtful spatial organization, material exploration, and sustainable design strategies.

This collection represents my growth as a designer and my commitment to producing meaningful architecture that enhances both function and experience.



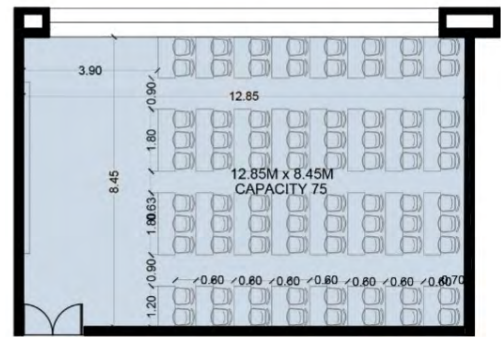
Office - GNA Architects
 Year - 2022
 Project - Apartment complex in Moshi, Pune
 Drawing type - Sales drawing

The project is an apartment complex located in an area of pune city called Moshi. It is a residential township which has 3 buildings each being 13 floors with a basement and ground floor which accommodates the parking facilities. The wing A and B1 consists of 1 and 2 bedroom apartments while the wing B2 has studio apartments. This is a typical sales drawing floor plan an example of the sales drawing or presentation drawings done for design discussion with the client or even the contractor. The rest of the plans are presented in a similar presentation style.

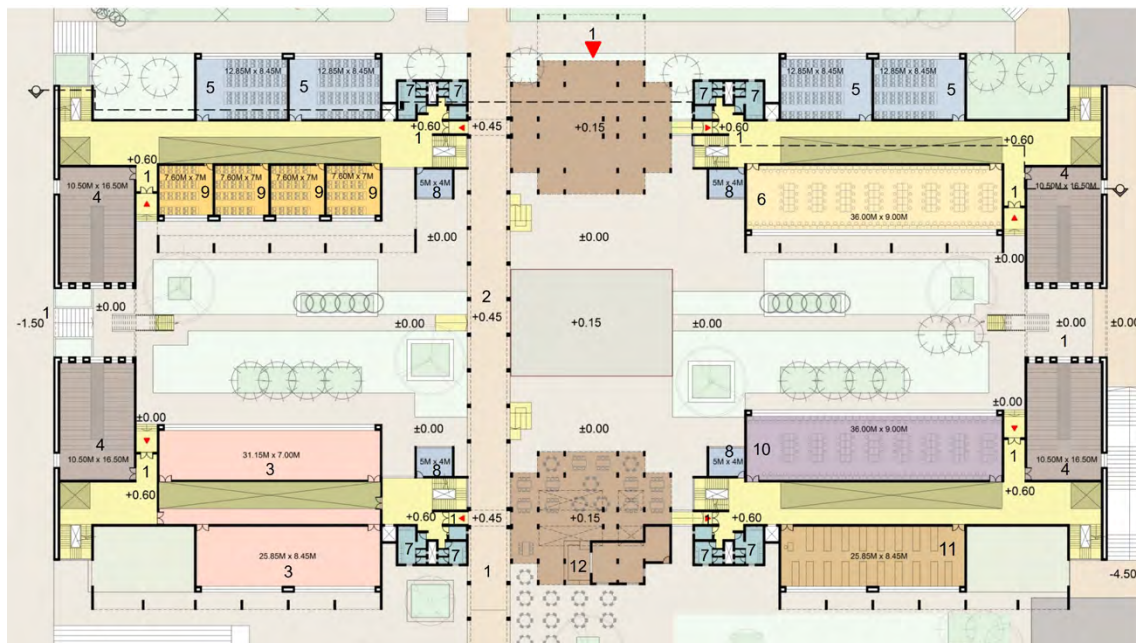


Drawing type - Sales drawing

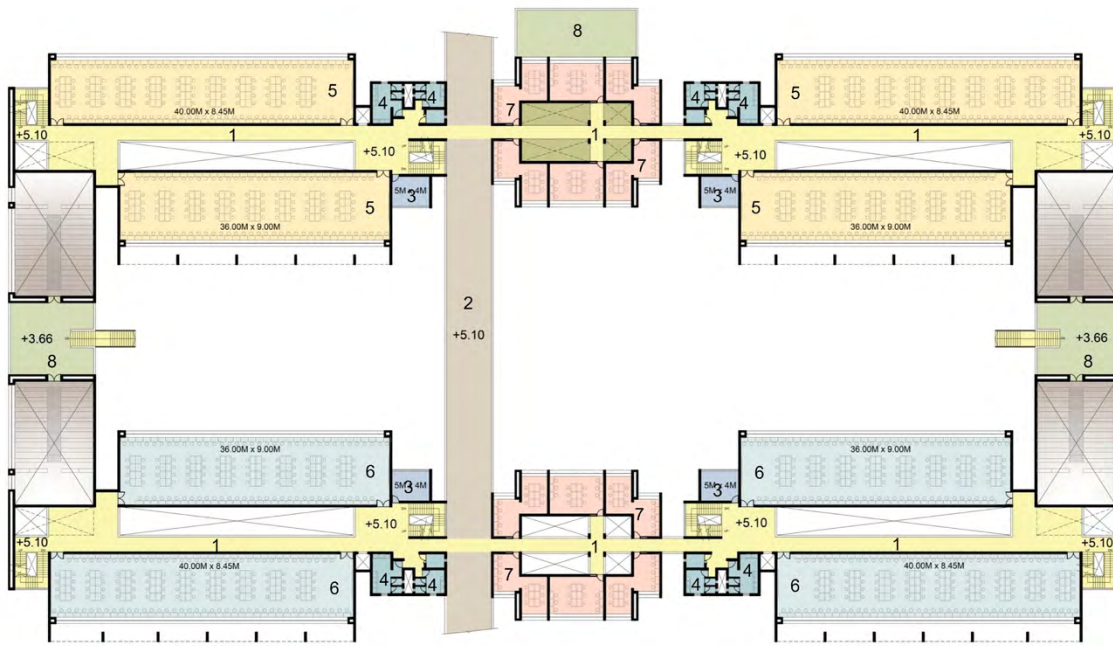
Sustainability was central, with indigenous tree plantations, energy-efficient green building features, and low-maintenance structures designed without “rear sides.” The campus fosters resilience, accessibility, and a unique identity, balancing environmental sensitivity with modern infrastructure.



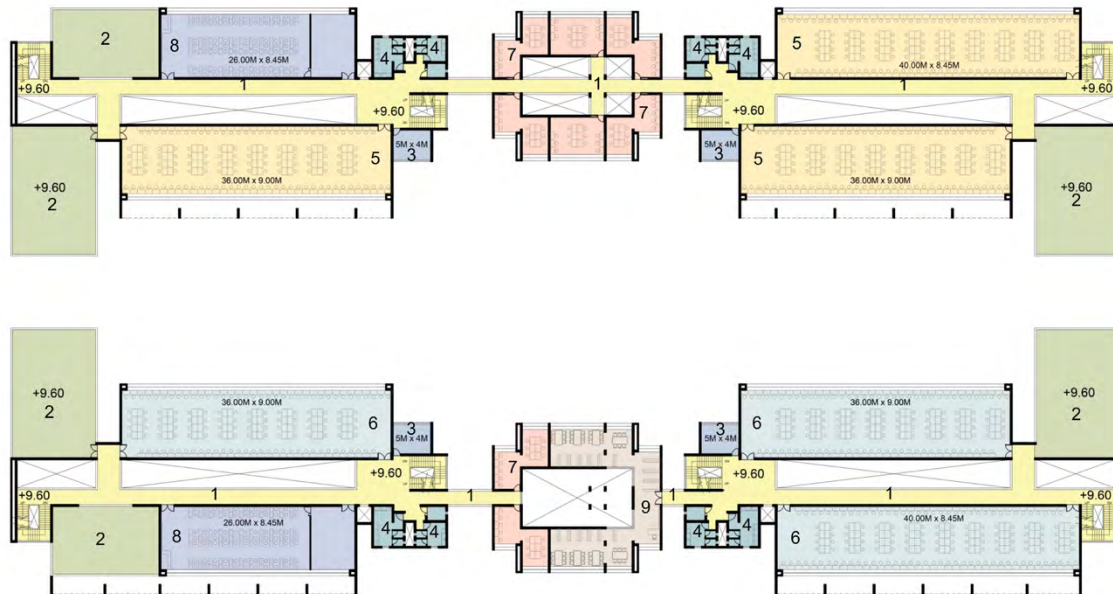
Typical classroom layout



- 1 Entrance
- 2 Colonnade
- 3 Centre Of Excellence
4. Computer science engineering (capacity -150)
5. Electronics and communication engineering (capacity -75)

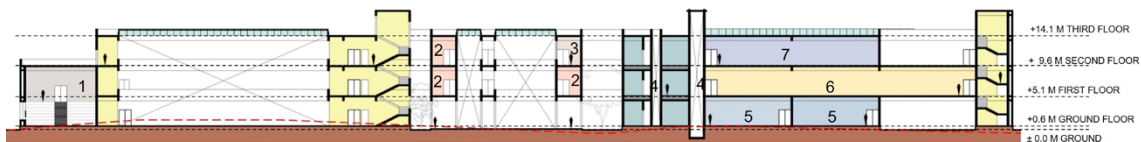


- Legend
1. Passage
 2. Pathway above colonnade
 3. Services
 4. Toilet
 5. Electronics and communication engineering lab (capacity -75)
 6. Computer science engineering lab (capacity -75)
 7. Research lab for faculty & phd students (capacity -5)
 8. Terrace



- Legend
1. Passage
 2. Pathway above colonnade
 3. Services
 4. Toilet
 5. Electronics and communication engineering lab (capacity -75)
 6. Computer science engineering lab (capacity -75)
 7. Research lab for faculty & phd students (capacity -5)
 8. Computer lab
 9. Library

Second Floor plan



Section



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